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MUSICAL COURIER

VOL. LXIX.—NO. 25.

NEW YORK, WEDNESDAY, DECEMBER 23, 1914.

WHOLE NO. 1813.

WAR TIME MUSIC IN BUSY BERLIN.

Many Appropriate Works Given—American Violinist Heard and Liked in Belgian Music—Fleisch Active—Opera Chorus in Oratorio—Bruch's Sons at the Front

BERLIN HAS PLENTIFUL SUPPLY OF CONCERTS AND OPERA.

Berlin W., Jenaer Str. 21,
November 20, 1914.

The public interest in hearing good music, particularly the German classics, has in no way abated since the season began. It is difficult to realize during my nightly wanderings through the Berlin concert halls that the greatest war in all history is in progress only a few hundred miles away.

Although the number of concerts is necessarily greatly diminished this season the quality of the musical offerings still continues to be of the very best, and occasionally we have an evening that even in point of the quantity of musical entertainments is quite like old times. For instance, on Sunday, November 15, the following list of operas and concerts was given:

1. Berlin Royal Opera, "Trovatore."
2. Charlottenburg Opera House, "Undine."
3. Philharmonie, Philharmonic popular concert.
4. Blüthner Hall, Matinée, Hausegger symphony concert.
5. Blüthner Hall, Evening, popular concert (Xaver Scharwenka soloist).
6. Beethoven Hall, Alexander Heinemann, Lieder recital.
7. Royal High School, male choir concert under R. Fiering.
8. Harmonium Hall, Hermann Schwartz, piano.

HUGO KAUN WORKS HEARD.

Hugo Kaun has orchestrated his "Märkische Suite," which was originally written for two pianos. The work was presented to Berlin in its new garb at the second concert of the Blüthner Orchestra under Siegmund von Hausegger. In its orchestral garb the "Märkische Suite" is much more effective than in its original setting. The peculiar charms of the landscape beauty of the Mark Brandenburg, which inspired Kaun to write the suite, were impressively reflected in the three movements. He has caught the spirit of his native heath and reflected it in tones with a master hand. How beautiful is the evening mood, for instance, of the "Kloster Korin!" The novelty met with a pronounced success, and the composer, who was present, was called upon to bow in acknowledgment.



THE KAISER IN THE FIELD WITH GENERAL VON MOLTKE.

The other numbers of the program were the overture to Mendelssohn's "Sommernachts Traum" and the big C major symphony by Schubert.

Two other Kaun numbers for male choir were heard at the Philharmonie on Friday evening at a concert given by the Berlin Sängerverein "Caecilie Melodia" under the leadership of Max Eschke. The two numbers, which are entitled "Morgenlied" and "Morgenweihe," are grateful and effective and admirably written for the men's voices. "Morgenweihe" is dedicated to the Berlin Sängerverein. Both works were heartily applauded. Kaun's "Anakreon-tischer Lieder" for male chorus and also two lieder for sopranos were heard at this concert. Two beautiful numbers, well sung by the choir, were "Media Vita" for double chorus and "Friede den Schlummernden" by Max Bruch. The soloist of the evening was Elisabeth Ohlhoff, who made a very pleasing impression in two groups of Lieder.

PHILHARMONIC CHOIR CONCERT.

Brahms' "Requiem" was the principal work performed at the second concert of the Philharmonic Chorus under Siegfried Ochs. It was given at the Philharmonie on Monday evening and repeated on Wednesday, which day was "Busstag" or the day of repentance. Siegfried Ochs is very much en rapport with this wonderful choral composition. I never expect to hear it more impressively and more effectively given than was the case on Wednesday evening. The world-famed choir, which is unquestionably the best mixed chorus in existence, sang with wonder-

ful finish and precision and with deep fervor and above all with wonderful dynamic effects. That master singer Johannes Meschaert quite held his own with the famous choir in the baritone solos, whereas the other two soloists fell a trifle short.

The "Requiem" was preceded by Bach's cantata, "Gott, der Herr, ist Sonn' und Schild," in which there are a couple of very beautiful choral numbers.

At the third concert of this series Anton Bruckner's Mass will be given its first performance in Berlin, and on the same evening a new choral composition entitled "Frieden" by E. N. von Reznicek will have its première.

BOHEMIAN QUARTET PLAYS.

The popular Bohemian String Quartet gave the first of a series of concerts on Friday evening, when it had the assistance of Teresa Carrefio. The Schumann quintet, in which she was heard, proved to be the most effective and interesting number of the program. The variations from the "Kaiser" quartet by Hadyn, with which the four artists began, were recently played more convincingly by the Rosé Quartet from Vienna. Schubert's G major quartet, which followed, is not one of the master's most inspired works, but Smetana's "Aus meinem Leben," which brought the program to a close, has always been one of the most brilliant repertoire numbers of the Bohemians. They received a most enthusiastic reception.

AN AMERICAN VIOLINIST.

Albert Stoessel, an American violinist, made a very successful debut on Saturday evening at Blüthner Hall. As an ensemble player Stoessel has already won his spurs in this city, having successfully made his entree last winter as the second violin in the Hess Quartet. This was, however, his first appearance as a soloist, and it was the first time that he had the opportunity to demonstrate to the Berlin public his remarkable command of the violin and his superior musicianship. Accompanied by the Blüthner Orchestra under the baton of Willy Hess, his teacher, he played three concertos—Gernsheim's first in D major, Spohr's eighth in A minor, (the "Gesangscece"), and Vieuxtemps' fifth in A minor. In choosing a work of the great Belgian composer-violinist the American in no way jeopardized his success in Berlin, for happily the Germans are not petty in such matters. Stoessel's clever musicianship, by the way, is revealed in some effective changes made in this concerto, particularly in the instrumentation.

Stoessel justly scored an emphatic success, for he is a very superior artist. His technical command of the violin is singularly complete. He has strong, sure, and fleet fingers. His intonation was impeccable, both in rapid passage work and in all kinds of double-stoppings. His manipulation of the bow is no less noteworthy, being smooth, pliable and energetic. Stoessel possesses that so necessary



THE GERMAN CROWN PRINCE WITH HIS STAFF.

combination for the right arm—strength and flexibility. The Gernsheim concerto is not an original or effective work, but the young American played it so masterfully that it met with a very warm reception. The venerable composer, who was present, bowed his thanks in response to the hearty applause. Stoessel is a very fine Spfor player. I have not heard a more finished well rounded mature, and satisfying performance of the "Gesagsence" for many a season. The young artist, whose great natural gifts have been trained in one of the best of schools, promises brilliant things for the future. That remarkable all round musician Willy Hess supported his pupil with ideal accompaniments.

FLESCH AND SCHNABEL DRAW.

Carl Flesch and Arthur Schnabel as ensemble players here have a drawing power which renders them immune from the disturbing influences caused by the war. Whereas most artists find it necessary to sing or play for the benefit of the Red Cross or some other War Relief Fund to draw out the public these two are in a position to depend on their artistic merits alone and still are sure of being greeted by a full house. Their second evening of Beethoven sonatas saw Beethoven Hall filled to the last seat, although

the concert was not given for any charitable purpose. This is at it should be, for the sonata playing by Flesch and Schnabel is a thing apart, these two artists standing in this respect on a plane all by themselves. They played the three sonatas in A major, op. 12, No. 12; C minor, op. 30, No. 2, and G major, op. 30, No. 3.

THREE PIANISTS APPEAR.

Three important pianists were heard during the week—Conrad Ansoerge, Wilhelm Bachaus, and Waldemar Lütshg. Ansoerge appeared at Blüthner Hall on Thursday, and played a program of Beethoven sonatas which comprised the opus numbers 10, 14, 81, 109 and 111, and closed with the big sonata in C minor, which is one of Ansoerge's best numbers.

Bachaus played a Schumann program at Beethoven Hall on Tuesday. His concert was given for the benefit of the Caecilien-Hilfe, which is named after the Crown Princess, who attended the concert in person. The F sharp minor sonata might have been improved by greater breadth of conception and greater depth of feeling, but in the "Carnaval" Bachaus was in his element and played brilliantly. In his technical handling of the piano Bachaus proves that he knows the secrets of relaxation. Such smooth easy passages are possible only when the arms are wholly relaxed. The concert was largely attended and much applause was showered on the concert giver.

Waldemar Lütshg, the Russian, like Ansoerge, played a Beethoven program including the two most popular of all the Beethoven sonatas the "Appassionata" and the "Waldstein," also the sonata in A flat, op. 110, and the "Eroica" variations. Although he is a Russian Lütshg met with a warm reception. The large minded attitude of the public here in this respect is refreshing. A recital is to be given next week by Frederic Lamond, the Scotchman, who is a British subject. Lamond was recently taken prisoner together with all the other Englishmen in Berlin, but he has been released and is about to begin his public concert work it seems.

Lütshg is a Beethoven interpreter par excellence. He approached the master in a most reverential mood and his execution was of a superior order.

OPERA SINGERS IN ORATORIO.

The chorus of the Berlin Royal Opera attempted the experiment of singing Beethoven's "Missa Solemnis"—by no means an easy task for a body of singers accustomed to the routine of opera work, for they were numerically neither strong enough nor was it possible to have the necessary rehearsing for so exacting a choral work. Nor is Hugo Rüdel, their conductor, a genius of the baton. But he is a very good drillmaster and the mass was given an acceptable performance. Memories of Siegfried Ochs and his unique chorus, however, arose, and comparisons were fatal. But Ochs and Rüdel are as day and night, and one cannot expect a chorus that is singing in operas every night to rival one that does nothing but sing oratorios and that after unlimited rehearsing.

BRUCH'S SONS IN WAR.

I recently spent an afternoon with Max Bruch at his home in Friedenau. Both sons of the aged composer are in the army serving at the front in France. The elder son was one of the few in his company to escape unhurt in an attack on the French and English. Young Bruch saw his comrades mowed down like grass by the machine guns.

ARTHUR M. ABELL.

Metropolitan Life Glee Club Concert.

A large audience assembled for the twentieth private concert of the Metropolitan Life Glee Club, Tuesday evening, December 15. It filled the spacious Assembly Hall of the Metropolitan Life Building, New York, which fact speaks well for the club's previous concerts.

Wilbur A. Luyster is the conductor of the club. The work on Tuesday evening of last week demonstrated what his wide experience as a director plus native ability is able to accomplish with non-professional singers, in the way of fine concerted singing, shading and diction. The numbers were: "Ode to March," G. Waring Stebbins sung with vigor; "Mammy's Lullaby," Spross, an arrangement from the Dvorák Humoresque, which illustrated fine harmony; the well shaded and markedly rhythmical Molloy's "The Kerry Dance," the Bruno Huhn "Invictus," which carried conviction; "The Shoozy Shoo," Ambrose; "The Lamp In the West," Parker; "Simple Simon," Macy (repeated) and "Hark! The Herald Angels Sing," an arrangement by J. W. Lerman.

Assisting the club were Mme. Buckhout, soprano; Gertrude Ina Robinson, harpist; Isolene Harvey, violinist, and John M. Cushing, accompanist.

Mme. Buckhout sang "Sweet Summer Goodbye," L. S. Collins; Polish "Niecesliva," M. Blaziejewicz; "His Valentine," Gilbert; "I Know," M. H. Brown; "You and I," Ward Stephens; "Ave Maria," Schubert; "Eternity," Stances, Flegler, and the "Depuis le jour" aria from Charpentier's "Louise."

Isolene Harvey's violin solos were "Le Cygne," Saint-Saëns; Mazurka, Wieniawski; "Gypsy Dance," Nachez. "Mazurka," Schneck, was Miss Robinson's programmed number, to which two encores were added.

The program was throughout interesting and enjoyable.

Reuben Davies Delights a Critical Audience.

Reuben Davies, the young American concert pianist, assisted by Ruth Hendrickson, soprano, gave a concert at the Christian Church, Mound City, Mo., on Friday evening, November 20, at which the following program was performed:

Piano, chaconne in D minor, Bach-Busoni; soprano, "Elsa's Dream" (Lohengrin); piano sonata, op. 2, No. 3, Beethoven; soprano, "Her Love Song," "Come to the Garden, Love," "Autumn Song," Mary Turner Salter; piano, "The March Wind," MacDowell; concert etude, MacDowell; "March Funebre," Chopin; "Polonaise in F minor," Chopin; soprano, "A Bowl of Roses," Clarke; "Valley of Laughter," Sanderson; "At Dawning," Cadman; "An Open Secret," Woodman; piano, "Concert valse in E major," Moszkowski; "Hungarian Rhapsodie," No. 2, Liszt.

The Mound City, Mo., News of December speaks as follows of this concert:

A very splendid concert was given by Reuben Davies, pianist, and Ruth Hendrickson, soprano, both of Atchison, Kan., at the Christian Church, Friday, November 20.

Mr. Davies filled a return engagement. . . . A very good audience greeted Mr. Davies' recital very enthusiastically. It was a splendid program from beginning to the end, and thoroughly satisfactory to the musicians present both from a technical and melodic standpoint. Mr. Davies gave evidence to the discrimination of growth during the interim of the two engagements. His playing was marked by evident sincerity of purpose and a fine comprehension of the composer's mood. Miss Hendrickson proved a very pleasant young lady with a pleasing voice. Her selections were well chosen.

Mr. Davies will play return engagements in Hiawatha, Kan., December 30, and in Everest, Kan., January 8, 1915.

John McCormack Buys Famous Violin.

The following appeared in the New York Times of December 12: "Chicago, Dec. 11.—There was a flurry of interest in musical circles today when it was announced that John McCormack, the tenor, had bought the 'Healy Strad' for \$10,500. . . .

"The violin is one of the most coveted in America, and for several years has been held by Lyon & Healy for the coming of a purchaser who would pay the high price set upon it.

"The 'Healy Strad' was made by Stradivarius in 1711 for an Italian nobleman. The instrument remained in the possession of the nobleman's family until forty years ago, when it was brought to America. It was placed on sale a few years ago and bought by Lyon & Healy.

"McCormack also bought Paganini's favorite bow, declared by experts to be the finest in America, for \$500."

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*HANS TÄWELER, tenor, Royal Opera, Karlsruhe.
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MINNEAPOLIS REPORTS A VERY ACTIVE WEEK.

**Musical Events Are Numerous in Twin City
Preceding Holidays—An Interesting Sunday
Afternoon Program by Symphony
Orchestra—Thursday Musical
Club News.**

Minneapolis, Minn., December 15, 1914.

Last week was one of the busiest in the musical history of Minneapolis. This week every one is anticipating the holidays and so shopping is in vogue instead of concerts. The Minneapolis letter last week was so long that two concert reports were left for this week.

ARPI SWEDISH MALE CHORUS.

The concert given at the Emmanuel Lutheran Church by the Arpi Swedish Male Chorus was a splendid success. The singing shows steady improvement under the efficient leadership of Hjalmar Nilsson. The club was assisted by Wilma Anderson-Gilman, pianist, and her sister, Ruth Anderson, violinist.

THURSDAY MUSICAL CLUB.

The regular bimonthly meeting of the Thursday Musical Club was held in the First Baptist Church on December 3. Jean Adie played the "Tocatta and Fugue," Bach, for organ, and Francesca Bendeke, violinist, played the C major sonata of Mozart, with Kate Mork, pianist. Meta Eust Willoughby sang "Had I Jubal's Lyre," by Handel, and "Should He Upbraid," by Bishop. Elsa Jache played the Bach-Busoni chaconne for piano. Hazel Fleener sang a group of songs, and Tenie Murphy Sheehan and Jan Hal Griffie sang a duet from the opera "Le Nozze di Figaro."

The student section of the Thursday Musical Club held its meeting at the beautiful home of Mrs. James Falconer on December 9. Hazel Fleener sang a number of songs and the string section of the club furnished the instrumental music. A violin quartet, comprising Winifred Lind, Grace Workman, Alice Linkfield and little Mildred Ring, played four times during the afternoon, and received many compliments upon the excellent rendition of some of the arrangements like "Minuet," by Beethoven, "Largo," by Handel, etc. In the receiving line were Mrs. James Falconer, Mrs. Ry Smith (chairman), Agnes Erdall (vice-chairman), Catherine Nightengale (secretary), Frances Rogers (treasurer), and Nellie Bailie, counsellor of the student section.

MINNEAPOLIS STRING QUARTET.

Minneapolis music lovers have been so happy in hearing the Beethoven cycle that it was an added joy to hear the

F major string quartet of the same composer played in an impeccable manner by the Minneapolis String Quartet at the Unitarian Church, December 9. The perfection of interpretation could only be attained by such artists as those who constitute this quartet—Richard Czerwonky, first violin; Frans Dicks, second violin; Karl Scheurer, viola, and Cornelius van Vliet, cello. The opening theme was beautifully played on the cello by Mr. van Vliet. The Czerwonky sonata for oboe and piano was played by Miss Dobyns at the piano, and Bruno Labate of the Minneapolis Symphony Orchestra. This was beautifully handled and the composition shows the creative genius of Mr. Czerwonky.

The Brahms D major quintet for strings and clarinet was played by the quartet, assisted by Pierre Perrier, also of the Minneapolis Symphony Orchestra.

ORCHESTRAL SUNDAY CONCERT.

No more elaborate or varied program has ever been designed by Emil Oberhoffer than that given at the Auditorium on Sunday afternoon, December 13. Ten numbers were performed, including two never heard here before and one never played before at these concerts. The "Festspiel" polonaise of Alfen is a composition of great interest. Mr. Oberhoffer has been fortunate in securing the first hearings of so many compositions and especially those of this man, who is called the "Brahms of the North." The overture "Merry Wives of Windsor," by Nicolai, is always a favorite, and the "Lohengrin" prelude was accorded a fascinating rendition. The Liszt symphonic poem, "Mazeppa," has snap, and the Coleridge-Taylor rhapsodic dance, "The Bamboula," gave a glimpse into another world of music. A novelty—a trio for flute, oboe and clarinet—"Serenade," by Di Hailly—brought forth three new players who have done much toward bringing the woodwind section to a point well nigh to perfection. The flutist, Mr. de Lorenzo; the oboist, Mr. Labate, and the clarinetist, Pierre Perrier, claim unbounded respect of their high attainments on their respective instruments. Percy's "Mock Morris" was another number which gives great pleasure, and the Weingartner arrangement of Weber's "Invitation to the Dance" closed the program.

The soloist of the day was Mary Ann Kaufman, soprano, who elected to sing "Elsa's Dream" from "Lohengrin," "Vissi d'Arte" from Puccini's "La Tosca," and "One Fine Day" from Puccini's "Madame Butterfly."

NORTHWESTERN CONSERVATORY NOTES.

On Tuesday at 11 o'clock at the Leamington Hotel, Anne Hughes, head of the Conservatory Public School Music Department, will address the associate section of the Thursday Musicales on the subject of "The significance of the young people's symphony concerts in the musical education of the city."

Several of the faculty of the Conservatory attended the farewell reception given Miss Evers, the president, by



RECORD BREAKING AUDIENCES

Greeted the Philadelphia Orchestra upon each of its appearances on its recent Western tour, and in the case of each city a return engagement of the Orchestra was asked for and made for next year.

Not only were the audiences larger than any that have ever greeted this Orchestra, but the noticeable advance in the quality of the playing of this assembly of musicians was enthusiastically commented by the music critics, with the conductorship of Mr. Leopold Stokowski particularly singled out and praised.

From every standpoint was the entire Western visit of this Orchestra, "a triumphal tour."

THE PHILADELPHIA ORCHESTRA
PHILADELPHIA
PENNSYLVANIA

Stanley faculty and students on Tuesday afternoon, December 8. Miss Evers left the city on Thursday morning for California.

The first of a series of modern plays to be put on by Miss Bender's class in expression, was given on Wednesday afternoon, December 8, at the student hour. Those appearing in the cast were Lillian Weedum, Etna Barr, Dorothy Grosvenor, Ellen Garrison. The production was "Happiness," the play written by Hartley Manners for Laurette Taylor, in the leading role of "Peg o' My Heart." It is planned to give the play later at Pillsbury House.

A large audience was in attendance at the recital given on Saturday morning, December 12, by Ethel Alexander of the Conservatory piano department.

The Northwestern Repertory Players presented "The Three Chauffeurs" by Chatterton on Friday evening, December 11, in Conservatory Hall. The cast included Harry Holbrook, Florence Groth, George Wilson, Lowell Holmes, Alice Monette, Olive Knappen, Carrie Rolph, Minerva Burwell, Edna Marcott, Elsie Doels, Imogene Hattenbach, Huldah Erickson, Leone Putney and Queenie McMurray. The second play of the series to be presented by the players will be "The Piper's Pay," which will be put on early in January. The players are under the direction of John Seaman Gams, head of the Conservatory dramatic school.

The lecture-recital given by David Patterson at Stanley Hall Assembly hour on Tuesday, December 8, included a program of national music and folkdances.

The second of a series of informal musicales to be given by Elizabeth Brown-Hawkins of the conservatory voice department took place on Thursday evening in studio 510. A program of solos, duets and trios was given by pupils of her class. Miss Gogle, of the Conservatory piano department, accompanied.

RUTH ANDERSON.

Anne Stevenson Pupils Progress.

Great enthusiasm is voiced by all pupils of the Anne Stevenson voice studios over the rapid and intelligent results of her classes in English diction, Italian, sight singing and dramatic action.

In February, French and German will be taken up in addition to the foregoing.

Pupils are fortunate to receive such valuable training as is given by Beatrice Collyer, Miss Stevenson's associate, in analysis, word coloring, dramatic values and interpretive detail, which are taught in a manner to give artistry and finish to the singer. The stage deportment of Miss Stevenson's pupils is noticeably that of experienced professionals.

Miss Collyer has a unique system, devised to eliminate self consciousness, and obtains satisfying results in this direction.

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These classes are entirely free to Miss Stevenson's pupils.



PUPILS OF MRS. FREDERIC SNYDER, OF ST. PAUL, MINN., FROM THE VANNINI SCHOOL, SINGING IN THE RED CROSS BENEFIT, DECEMBER 18.

Left to right (standing): Gertrude Armstrong, Rhoda Nickells, Mrs. Albert Podlasky, (kneeling) Helen Scanlon, Helen Huyck, Fayette Robert, (sitting) Hedwig Schein, Irene Cross, Lois Kucker and Olive Emerson.

Eleanor Spencer with Cincinnati Orchestra.

Following the overture came the Schumann concerto in A minor for piano and orchestra. . . . It was played in good style and with exceeding fluency by Eleanor Spencer, a pianist new to this public, but one who was well received. Miss Spencer possesses an even scale and pleasant tone. Her work is sane and well balanced. She has no mannerisms, but, on the contrary, a stage presence and dignity which wins approval. A sound artist and careful interpreter, Miss Spencer proved herself a valuable addition to the roster of acceptable soloists which this season is being presented by the Orchestra Association at the symphony concerts.—Cincinnati Times-Star, December 5, 1914.

The soloist of the afternoon was Eleanor Spencer, a young pianist. . . . She has a very facile technic, a sincere manner at the piano, a gracious personality and considerable force. . . . Her success was unmistakable with the majority of the audience.—The Enquirer, Cincinnati, December 5, 1914.

With the personal charm that graces Miss Spencer's personality she combines an eminent knowledge and a thorough artistic education.

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tion. Her art is to her like something divine; she does not want to startle her audience with technical tricks, but she appeals in her playing to the heart and soul. The artist proved this in the choice of her solo, the Schumann concerto. . . .

Miss Spencer bore testimony in her rendering of this composition to her indisputable admiration of Schumann, for she played the concerto with a veritably fascinating intensity; she brought out the spirit of true fervor which she involuntarily imparted to her audience. . . . The public did not cease its applause until Miss Spencer consented to give an encore, a Chopin etude, which was accorded the same enthusiastic reception.—Volksblatt, Cincinnati, Ohio, December 5, 1914.

Although Miss Spencer came to Cincinnati a total stranger, musically speaking, she at once won her way into public esteem and regard by her masterly as well as artistic performance of the concerto.

Miss Spencer is still very young, but she plays with a maturity and poise which a much older performer might envy. Her touch is powerful and virile, almost masculine in its strength, yet is by no means disdainful of softer effects, as it possesses a poetic and feminine side which gives a balance and artistic unity to her performance. A singing touch, clean-cut phrasing and a well developed and resourceful technic constitute a mechanical equipment which she properly subordinates to the more important one of interpretation.

The Schumann concerto, . . . Miss Spencer in reading it announced its melodious theme and gracious and pleasing passages with fine taste and feeling. She proved herself one of the most satisfying artists who have appeared in Cincinnati for a long while.

After a most enthusiastic applause she responded with a Chopin etude.—Commercial Tribune, Cincinnati, Ohio, December 5, 1914. (Advertisement.)

CINCINNATI ORCHESTRA IN POPULAR CONCERT.

Second Sunday Afternoon Program Splendidly
Performed by Dr. Kunwald and His Players
—Orpheus Club Opens Its Season—
Century Opera Coming in February—
Other Events of the Week.

Cincinnati, Ohio, December 16, 1914.

The second popular concert by the Cincinnati Symphony Orchestra, under Dr. Ernst Kunwald, last Sunday afternoon in Music Hall, was rather more serious than such concerts go. The first half of the program was given over to the overture "Prometheus," which Beethoven wrote for the allegorical ballet of the same name, the "Ride of the Valkyries" and "Wotan's Farewell" by Wagner. The Wagnerian numbers have become familiar even to the most casual concert goer by frequent repetition and they achieved an instant success. Works of a lighter nature formed the second half of the program, viz., Massenet's "Scenes Pittoresques," which the orchestra played superbly; a Grieg novelty, "Herzstunden"; a lovely morceau for strings only; "Ball Scene," by Hellmesberger; a very effective "solo for all violins," in which the beauty of the string choir of the Cincinnati Orchestra was evident, and a Strauss waltz, "Tausend und eine Nacht." Nicholas Kouloukis, principal flutist of the orchestra, was the soloist, playing Mozart's concerto, No. 2, in D major for flute and orchestra. The perfection of Mr. Kouloukis' playing revealed unsuspected possibilities in the flute as a solo instrument. The concerto is a very graceful and beautiful work, and Mr. Kouloukis' clarity of tone and perfect technic were evidently appreciated by the large audience that insistently demanded an encore. The intricate cadenza which Mr. Kouloukis added to the concerto is his own work.

CARL FRIEDBERG'S PIANO RECITAL.

Carl Friedberg, who appeared with such success with the Cincinnati Symphony Orchestra earlier in the season, gave a piano recital last Wednesday night in Memorial Hall, winning a signal triumph that has established him firmly in the favor of all music loving Cincinnatians. Mr. Friedberg elected to play a number of the less frequently heard works of Bach, Beethoven, Schumann, Brahms and Chopin, and his masterly readings were a rare treat indeed to those who were fortunate enough to hear him.

MACDOWELL SOCIETY'S PROGRAM.

The Cincinnati MacDowell Society gave a program from the works of its musical and literary section last Thursday night at Conservatory Hall. Among the Cincinnati composers represented were Paul Bliss (whose work is well known), George Leighton, Louis Victor Saar, Augustus Palm and P. A. Tirindelli. After the concert Miss Baur, directress of the Conservatory of Music, entertained the "MacDowellites" at an informal reception, where congratulations were showered on the writers and musicians.

INTERESTING SONG RECITAL.

A song recital of more than ordinary interest was that of Louise Ficker-Wagner Friday night at the Sinton Hotel. Miss Wagner is a native Cincinnati and received a warm welcome home from her studies in New York. The audience was a large and appreciative one, and the enthusiasm unbounded. Miss Wagner is essentially a dramatic soprano and opera would seem to be her legitimate sphere. The program, which included the "Leise, Leise" aria from "Freischütz"; a group of Schubert and Schu-

mann; "Verborgtheit," by Wolf, and two groups of modern songs, were artistically given. Antoinette Humphreys Smith added to the success of the evening by her sympathetic accompaniments.

ORPHEUS CLUB OPENS SEASON.

The Orpheus Club, Edwin W. Glover, director, opened its season auspiciously, December 3, at Emery Auditorium. The chorus, composed exclusively of male voices, shows the results of Mr. Glover's splendid training, and sang the various numbers in good style and with perfect unison. Reed Miller was the soloist for the opening concert.

CENTURY OPERA COMPANY COMING.

Cincinnati is to have opera after all. Although neither the Metropolitan or Chicago Opera Companies will visit this city this season, a small company of public spirited men have arranged to bring the Century Opera Company for a week, beginning February 1, when Cincinnatians will have an opportunity to hear operas in English given by a capable company at Music Hall.

MATINEE MUSICAL.

An artist recital by the Matinee Musicale is always an event of importance. That of Tuesday morning, the formal opening of the club's season at the Hotel Gibson, was more than usually interesting in that it introduced to the local public two artists who had not been heard here—Cornelius van Vliet, cellist, and Elisabeth van Endert, lyric soprano, from the Berlin Royal Opera. Superlatives seem the thing when writing or speaking of Cornelius van Vliet. The beauty of his tone, broad, round and warm; the exquisite artistry of his playing; the deli-

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cacy of his pianissimo, and his finished style, mark an artist such as has not been heard here within the present writer's memory. Mr. van Vliet also revealed, in the choice of his numbers, the fact that there are many beautiful compositions for the cello, quite as poetic and emotional as any in all musical literature. He played a sonata by Valentini; "Elegie," by Schrevezande; "Polonaise Fantastique," by Jeral; two MacDowell numbers, "A Deserted Farm" and "To a Water Lily," and a tarantelle by Popper. Among his several encores one stood out by sheer beauty of tone and nuance, Bohm's "Stille Wie de Nacht."

Mme. van Endert took the place, at the last moment, of Emilio de Gogorza, who took the place of Julia Culp. Finding that neither of these two artists could appear, Mrs. Adolph Hahn, the efficient president of the club, engaged Mme. van Endert at a moment's notice. Mme. van Endert sang a group of Schumann, two old English ballads, two MacDowell numbers, and a group composed of selections from Max Reger and Richard Strauss. The president and executive board of the Matinee Musicale received many congratulations on their choice of artists.

CINCINNATI CONSERVATORY CONCERT.

Three capable young musicians, Ralph Weil, pianist; Philip Dreifus, violinist, and Leonard Watson, cellist, earned the warm commendation of a large audience at the Cincinnati Conservatory of Music in an evening of chamber music last Tuesday. The concert givers are members of the ensemble class of Bernard Strum, and have the further ties of being members of the Sinfonia. The program held the Beethoven sonata for piano and violin, op. 2; that for the same instruments by Grieg, op. 8, and the Gade trio, op. 42, in which the Messrs. Weil and Dreifus were joined by the young cellist, Leonard Watson. The responsiveness of a large audience testified to the ability of the young musicians by abundant applause, spurring them on to their best efforts for subsequent concerts.

JESSIE PARTON TYRE.

Another Oratorio Society Encomium.

In connection with Louis Koemmenich's conducting of the New York Oratorio Society's performance of Elgar's "The Dream of Gerontius," at Carnegie Hall on December 9, the following notice from the New York Evening Post of December 10 is probably one of the best accounts of the work of the society under the direction of its conductor that has been published in the daily press. Attention is called particularly to the account of the singing of Mildred Potter, an American artist whose work has always been of such a character as to bring forth praise wherever she has appeared:

"Last night's performance of Elgar's 'The Dream of Gerontius,' by the Oratorio Society and New York Symphony Orchestra under the baton of Louis Koemmenich, set a new standard for choral singing in New York. The visits of the Toronto Choir showed what can be done in sheer tonal beauty, and now Mr. Koemmenich has added the one great quality, emotionality; the choir of the Oratorio Society now has a soul. Mr. Koemmenich's most sanguine friends could not have hoped to hear such results in so short a time, and despite the fine work done last season, the audience was unprepared for such a superb performance.

"The improvement in tone quality is particularly noticeable in the tenor section, which sang like a highly-trained soloist. The tremendous technical difficulties of the score were given with satisfying mastery. To one who did not know the work there were no difficulties. What a delight it was to hear the trebles attack their highest notes with the certainty of a concert master, and the quality of a solo violin. The sudden top notes of former years have been replaced with round, brilliant, and vital head tones. The altos have kept pace with their sisters, and their tone has the warm contralto throb that reaches the heart. The basses did not have so far to go as the other sections, but they also have advanced. There was a diapason sonority without gruffness, and better than this, there was perfect intonation. But it is unnecessary to speak of the different sections; they have been welded into a unified body that will bear comparison with any choir in the world.

"It is difficult to imagine a finer trio of soloists than that heard last night. The brunt of the work fell upon Gervase Elwes, and his performance left absolutely nothing to be desired. A well schooled voice always on key, perfect diction which made the maligned English language sound as fluent as Italian, and a musical and dramatic interpretative intelligence of the highest order, make him the foremost oratorio tenor in the world. When here last his singing lacked warmth. Last night it had everything. He is today a worthy successor of Sims Reeves.

"No American artist has grown as rapidly as Miss Potter, and there is no singer who can equal her in the

task she had last night. There was a transcendental quality in her art that made the listener forget the singer and see beyond the sky. She has more than fulfilled her promise, and bids fair to do things that will make the stories told of the great singers in the past credible. . . .

"The orchestra of the Symphony Society played superbly. The prelude and interludes were delightful and the accompaniments perfect. Conductor, choir, orchestra, soloists, and audience combined to make the first concert of the Oratorio Society a completely satisfying evening and a great achievement."

An Allentown Concert.

Allentown, Pa., has a Euterpean Club-Oratorio Society, E. B. Kocher, conductor, which gave a notable concert of works by Elgar, Tchaikowsky, Bantock and Nagler, in the Lyric Theatre, Wednesday evening, December 9.

The American String Quartet assisted.

In the columns of the local newspaper, The Leader, December 10, appeared this review of the performance:

The Euterpean Club Oratorio Society last evening rounded out its twenty-fifth season by presenting at the Lyric Theatre, the forty-fourth concert of its career.

E. B. Kocher, the conductor, had his choral forces well in hand, the singing showing evidence of the most careful study and training. The program was well balanced, as usual, the numbers at the fall concert consisting of part songs and choruses. Foremost among the work of the societies was a sad wailing number, "Emmer's Lament for Cuchulain," which was one of their best efforts. Sung with splendid effect was the massive chorus, "A Song in Praise of the Lord of Heaven and Earth," an ancient spiritual folksong by Francis Nagler, in which intonation, shading and interpretation were perfect. The societies rendered several part songs, including "Happy Eyes" and "The Shower," both by Elgar, and Tchaikowsky's beautiful version of "Night." Taken all in all, they never sang better and the local music lovers who had gathered to hear the concert were delighted at the progress in Mr. Kocher's work.

Harold Marks, the accompanist for the societies, presided at the piano, a Mason & Hamlin from the Aschbach warerooms. Mr. Marks is also organist of St. John's Lutheran Church, having succeeded his late lamented father, Dr. Clement A. Marks, in that capacity.

The business affairs of the concert were, as usual, attended with complete and conscientious detail by that experienced veteran member of the societies and lover of music, Joe H. Hart.

Biltmore Friday Morning Musicales.

A series of seven Friday morning musicales are to be given in the ball room of Hotel Biltmore, Madison avenue and Forty-third street, New York, under the management of R. E. Johnston. These musicales will be given at 11:30 A. M. during the winter and spring, 1915, on the following dates: January 29, February 12, February 26, March 12, March 26, April 9, April 23.

Geraldine Farrar, Luca Botta and Pablo Cassals are the soloists for the first musicale.

Artists engaged for future musicales are: Frances Alda, soprano; Pasquale Amato, baritone; Lucrezia Bori, soprano; Emmy Destinn, soprano; Rosina Galli, classic dancer; Rudolph Ganz, pianist; Leopold Godowsky, pianist; William Hinshaw, baritone; Frieda Hempel, soprano; Fritz Kreisler, violinist; John McCormack, tenor; Riccardo Martin, tenor; Alice Nielsen, soprano; Lucile Orrell, cellist; Marie Rappold, soprano; Andrea de Segura, baritone; Louis Siegel, violinist.

The names of several other leading artists will be announced at a later date.

Reserved seat tickets for these concerts are three dollars and may be obtained from R. E. Johnston, 1451 Broadway, New York.

Freer Songs Sung.

"How Many Times Do I Love Thee?" by Eleanor Everest Freer (who is becoming known as an international composer, inasmuch as her songs are sung in Germany to German text as well as in America), was sung by A. Ray Carpenter in the artists' series of auditorium recitals, International College of Music and Expression, Chicago, Ill., December 11. One who heard the song says, in a notation on the program, "Splendid voice, splendid singer, and splendid song."

Mrs. Brocks-Oetteking Opens Studio.

Johanna Brocks-Oetteking has opened her vocal studio at 604 West 135th street, New York, where she is receiving pupils.

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First National Convention, American Guild of Organists.

An advance program, containing a schedule for the two days during which the first national convention of the American Guild of Organists will take place at Columbia University, New York, December 29 and 30, has been issued. Prominent on the program is a festival service in St. Thomas' Church, when works by T. Tertius Noble will be sung under his direction; organ recital by Charles Heinroth, city organist of Pittsburgh, Pa.; recital by James T. Quarles, organist of Cornell University; recital by William C. Hammond, of Mt. Holyoke College; recital by Samuel A. Baldwin, New York; and various talks, essays, discussions, etc., by A. Madeley Richardson, Walter Henry Hall, Warren Hedden and others.

The following is the condensed program:

TUESDAY, DECEMBER 29.

9.30 a. m. Address of Welcome—
Provost William H. Carpenter, Ph. D., Columbia University.
Response by the Warden—
J. Warren Andrews, A. G. O.
10.00 a. m. Organ Recital in St. Paul's Chapel, Columbia University.
Charles Heinroth, City Organist, Pittsburgh, Pa.
11.10 a. m. Discussion—
"In What Way Can the Organists' Guild Unite with the Ministry in Enhancing the Dignity and Beauty of the Non-Liturgical Service?"
From the Viewpoint of an Organist—
A. Madeley Richardson, M. A., Mus. Doc., Oxon., F. R. C. O., Author.
From the Viewpoint of the Ministry—
Rev. Howard Duffield, D. D.,
Discussion led by John Hyatt Brewer, F. A. G. O.
2.30 p. m.
"The Organists' Ideals. How Far Should They Be Sacrificed, if at All?"
Viewpoint of the Organist—
Prof. Waldo S. Pratt, Hartford Theological Seminary.
Viewpoint of the Minister—
Discussion led by Louis Arthur Russell, A. G. O.
4.30 p. m. Organ Recital in St. Paul's Chapel, Columbia University.
William C. Hammond, A. G. O., Mt. Holyoke College.
8.00 p. m. Festival Service in St. Thomas' Church, Fifth avenue and Fifty-third street.
Words by T. Tertius Noble will be sung by the choir under his direction.
Address to the Guild by Rev. Ernest M. Stires, D. D., rector of the church.

WEDNESDAY, DECEMBER 30.

9.30 a. m. Social Reception.
10.00 a. m. Organ Recital in St. Paul's Chapel, Columbia University.
Samuel A. Baldwin, F. A. G. O., Organist of the College of the City of New York.
11.10 a. m. Discussion—
"Music Appreciation as a National Asset."
"Choral Music"—John Hall, Dean of the Missouri Chapter.
"Church Music"—Prof. Walter Henry Hall, A. G. O., Columbia University.
"School and College Music"—Prof. Henry Dike Sleeper, F. A. G. O., Smith College.
"The Organ as a Concert Instrument"—Mark Andrews, F. A. G. O., A. R. C. O.
2.00 p. m. Discussion—
"What Constitutes a Church Organist and Wherein Are Our Present Methods of Instruction Defective?"
Everett E. Truette, A. G. O., Boston.
Discussion led by T. J. Palmer, A. R. C. O., Toronto, Canada.
3.00 p. m. Discussion—
"The Guild Examinations. Their Importance to a Practical Organist."
Arthur Foote, M. A., A. G. O.
Discussion led by Warren Hedden, Mus. Bsc., F. A. G. O.
4.10 p. m. Organ Recital in St. Paul's Chapel, Columbia University.
Prof. James T. Quarles, A. A. G. O., Organist, Cornell University.
7.00 p. m. Banquet at Hotel McAlpin, Thirty-fourth street and Broadway.
Speaker for the evening, Rev. Charles D. Flint, D. D., Brooklyn, N. Y.
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Flonzaleys to Play Again.

The Flonzaley Quartet's second subscription concert will be given in Aeolian Hall, Monday evening, January 25, the program including the Roger quartet in D minor, and the Haydn quartet in D major.

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NOTICE TO PUBLISHERS.

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Oliver Ditson Company, Boston.

"ANTHOLOGY OF GERMAN PIANO MUSIC," Vol. II, Modern Composers, edited by Moritz Moszkowski.

This volume is in style and appearance like Vol. I, and of about the same degree of difficulty. The word "German" is rather freely applied to the Hungarian Hummel, the Austrian Schubert, the two Swiss composers, Thalberg and Raff, and the Slavonic Scharwenkas, Philipp and Xaver. Moszkowski himself is more a German de jure than de facto. Setting aside political considerations, however, it is allowable to classify as Germans the following composers who are German in musical style in the broadest sense of the word:

Hummel, Weber, Schubert, Mendelssohn, Schumann, Thalberg, Henselt, Heller, Raff, Brahms, Jensen, Rheinberger, Philipp Scharwenka, Xaver Scharwenka, Moszkowski, Richard Strauss, Max Reger.

This collection contains for the most part short and other less important works of the composers represented. It is a valuable supplement to the pianist's library which probably contains all the longer and more important works omitted from this volume.

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the following: "One Flag for All," march by T. H. Rollin-
son; "Norwegian Slumber Song," by J. F. Gilder, arranged
by H. F. Odell; "Fifteen Sacred Melodies," arranged
by H. F. Odell; "The Palms," by Faure; "Forget-me-not," by
Graben-Hoffmann; "Popular Italian Melodies," arranged
by Geo. L. Lansing; "Morceau Facile," by Carl Bohm;
"Melodies of the British Isles," arranged by H. F. Odell.

White-Smith Music Publishing Company, Boston.

Two IMPROMPTUS. "SERENADE," "WALTZ," for piano solo,
by Arthur Nevin.

These may justly be described as pretty. They are of
that pleasing and euphonious class of music known as
"Salon," of which kind Schuloff, Godard, Leybach, Sidney
Smith, and others better and worse, have published so
much. It consists of concords mostly, plenty of melody,
and passages that sound effective without being difficult
to play. There ought to be considerable demand for these
graceful and well written impromptus.

Four Songs. By Robert Browning, taken from "Pippa
Passes" and "Dramatic Lyrics," set to music for solo
voice and piano accompaniment, by Emiliano Renaud.

The composer of these high-class art songs has certainly
made no concessions to the popular taste. Nor has he
had any respect for the limited technical skill of the ama-
teur accompanist. Only singers of experience and pianist
of considerable skill need hope to do justice to these songs.
They belong entirely to recital programs by artists. When
they are properly interpreted by artists who can do justice
not only to the notes but to the emotional contents of these
songs they will make their due effect. But even then there
is a certain austerity in the music corresponding to the
peculiar Browning flavor in the lyrics which will forever
prevent these songs, excellent though they may be, from
becoming popular. The names of the songs are: "All's
Right With the World," "You'll Love Me Yet," "My Star,"
"Love Me Forever."

Haarlem Philharmonic Concert.

Oscar Seagle, baritone, and Henriette Bach, violinist,
furnished the second musicale program of the Haarlem
Philharmonic Society in the Astor Gallery, Waldorf-Astoria
Hotel, New York, Thursday morning, December 17. Frank
Bibb accompanied Mr. Seagle and George Falkenstein
acted in a similar capacity for Miss Bach.

Finesse, always a notable characteristic of Mr. Seagle's
singing, was evident in every number. He gave first a
convincing delivery of the Verdi aria from "The Masked
Ball," "Eri tu."

French was the language of the second group. "Deux
Chansons Françaises" from the sixteenth century, "Sere-
nade Italienne," Chausson; "Enfant si j'étais roi," Cui, de-
livered with truly French subtlety; "Ständchen," Schu-
mann; "Alte-Liebe" and "Botschaft," Brahms, were the
German offerings and the final group, by American com-
posers with the exception of the delightful Old Irish
"Ballynure Ballad," which had to be repeated, were Car-
penter's; "When I Bring You Colored Toys," Kernochan's
weird "Smuggler's Song;" and Frank Bibb's jubilant "Ron-
del of Spring."

Mr. Seagle's excellent baritone and refined art gave evi-
dent satisfaction to the members of the club, judging from
the amount of applause.

Henriette Bach was likewise well received. A Gluck
"Melody" and Mozart "Rondo" comprised her first group;
Vieuxtemps' "Adagio Religioso," and Elgar's "La Ca-
priciouse" stood together for the second group and three
Kreisler numbers formed the third. These were "Minuet,"
Porpora, "Liebeslied," "Caprice," Wieniawski.

Easy, fluent technic, sure tone and poetic insight accom-
panied Miss Bach's numbers, each of which was thoroughly
enjoyable.

Marion Green Pleases Arion President.

Marion Green, the American basso-cantante, recently
appeared with the Arion Male Chorus of St. Louis; he is
the first artist to be called to this club more than once, and
it will be seen by the following letter that he will probably
be called again:

ARION CLUB.

RODNEY SALOR, Conductor.

St. Louis, Mo., November 30, 1914.

Marion Green, Chicago:

MY DEAR MR. GREEN: I want to take this opportunity to tell you
that we have never had an artist appear before our club who has
been more thoroughly enjoyed, or who has given more general satis-
faction than did you on your recent appearance with us. Your pres-
ent notices were exceedingly flattering and I speak for the club when I
say that we look forward to the time when we may have you with
us for the third time.

With best wishes, I am,

Cordially yours,

(Signed) DANIEL A. HILL,

President.

Lhevinne's Reappearance.

Josef Lhevinne's first New York appearance this season
will be a recital in Aeolian Hall on Saturday afternoon,
January 9.

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SCHUBERT GLEE CLUB GIVES DELIGHTFUL CONCERT.

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This Season of Prominent Choral Society—Festival
Chorus Holds Third Rehearsal—Music Notes.

Jersey City, N. J., December 17, 1914.

The Schubert Glee Club's first concert this season, given in the large auditorium of the Dickinson High School, under the direction of its new conductor, Roy K. Falconer, was an unqualified success. An audience of more than one thousand music lovers defied the stormy weather in order to listen to the singing of this popular organization. Assisting on the program as soloist was Frank Croxton, bass, and the Marsh String Quartet.

Mr. Falconer is an energetic, painstaking and serious musician, and under his directorship the club has improved in a marked degree. The attack, finish and shading in the choruses made the singing a real pleasure to the listener. The applause was genuine and prolonged, and a rather uncommon occurrence with chorus singing, three of the songs had to be repeated at the insistence of the audience. The program was an excellent one, selected to display the best quality in each part as well as ensemble work. Mr. Croxton was heard in several selections included in a group of Shakespearean and traditional songs, and also the incidental solo with the club, and he responded to several encores.

The Marsh String Quartet was accorded a warm and well merited welcome upon its second appearance in Jersey City. Mr. Marsh also gave two delightful violin numbers. Charles A. Prince was the accompanist for Mr. Croxton and Oscar Fyberg for the club.

The newly elected officers of the club are: Dr. Gordon K. Dickinson, president; John C. Inwright, first vice-president; Edward Blanchard, treasurer; Frank A. Williamson, financial secretary; Clifford S. Kingsland, secretary.

The Jersey City Festival Chorus held its third weekly rehearsal last Thursday evening, December 17. In spite of the fact that the majority of the members are especially busy just at this time in preparation for Christmas and New Year festivities, a good sized number of members attended. The various choral works were rehearsed and studied carefully, all taking up the work with marked enthusiasm.

On account of Christmas Eve and New Year's Eve both falling on a Thursday evening this year, it has been decided to discontinue the rehearsals until January 7, when a full attendance of 300 to 400 members is expected. The weekly rehearsals will be continued in the Lincoln High School as heretofore.

Jersey City members who would like to continue their work through the holidays are invited to attend the Newark rehearsals. The Newark chorus will rehearse every Wednesday evening in the Central High School that city.

MUSIC NOTES.

Mabelle M. Sniffen, whose name was unintentionally omitted in the notice of the Musicians' Society reception and musicale last Friday evening, was the pianist for the occasion. She is organist and choir director of Simpson M. E. Church, and was formerly a pupil of Moritz E. Schwarz and Gustave Becker and is one of the advisory committee of the Jersey City Festival Chorus.

For information about notices, etc., for the MUSICAL COURIER, address the correspondent, Jessie Bruce Lockhart, 17 Brinkerhoff street.

Rudolph Ganz in San Francisco.

Pianists like Rudolph Ganz are milestones on the road of our musical education. The Switzer gave a recital yesterday afternoon in Scottish Rite Hall, and it is safe to prophesy that when next Saturday arrives, cultivated San Franciscans will be elbowing one another in their eagerness to hear him.

Ganz is what Nietzsche would call an Apollonian; he is an artist in whose mind all is order, good taste and delicate nuance. . . . Ganz can liberate the pianistic thunders at need and he did so with splendid effect in Liszt's version of the "Rakoczy" march, which he played with such a verve that, if there were any Magyars present, their nerves must have trembled with pride of race.

. . . He affects a Ciceronian orderliness and beauty of phrase rather than the whirlwind and ecstasy of a pianistic Pindar. . . . I can imagine the Bach chaconne, for instance, interpreted by Busoni, to whom we are indebted for the arrangement for piano, with an improvisational passion widely contrasting with the mood of poetic reverie in which Mr. Ganz conceived it. But an artist has a right to be judged from his own viewpoint, and, for me, the exquisite subjectivity of Ganz's art was a sheer delight. He played us two sonatas, the lovely Viennese work of Haydn in D major, and the impassioned romantic composition of Chopin in B minor. Few artists play Haydn nowadays. His melodic purity and ingenuousness

are a severe test for our modern impressionists. Ganz makes those joyous themes sing and dance. He is master, too, of that elegiac strain which Chopin borrowed from Vincenzo Bellini. The largo was a notable example of pure singing tone. The group of smaller works included a lovely example of Orientalism, "In the Garden of Old Serail," by Blanchet; the "Elves' Dance" of that precocious lad, Eric Korngold, and the "Mignon's Lied" of Liszt, likewise a couple of numbers of his own composition, delightful pages, all of them, in the chapter of the afternoon's experiences.—San Francisco Examiner, November 9, 1914. (Advertisement.)

Von Ende Music School Events.

Three recital programs by pupils of various grades of advancement, studying at the von Ende School of Music, New York, have been given within the past week. At the first recital, December 11, pianists, singers and violinists participated in a program of nine numbers. Those who took part were: Ethel Lehr, Beatrice Ragsdale, Mildred Keightley, Helen Vogel, Mrs. J. A. Mellish, Emanuel Balaban, Max Smalzman, Max Olanoff, Michael DeTrinis, with Margery Morrison at the piano.

Friday evening, December 18, an advanced students' recital took place, in which the singing department was especially well represented.

Saturday afternoon, December 19, the junior students of the school had opportunity to show their ability. These young pupils range in age from seven to fourteen years.

Mme. Arctowska's Song Recital.

Mme. Arctowska, American born and wife of a Polish scientist, formerly court singer in Belgium, was heard in an invitation recital at the studio of William Howard Hart, New York, December 17. She sang three seven-

GITTELSON VIOLINIST

"He proved himself a well rounded artist by his interpretation of the Bach Chaconne. The infinite variety and sincere beauty of his tone was well brought out in this composition and the three dances were very charmingly played with rare grace and finish."

—K. C. B. in Boston Daily Advertiser, Nov. 7, 1914.

teenth century English songs, a group of German songs and another in French. Mrs. William Fink was at the piano. The perfect repose, dramatic expression and appropriate interpretation of the singer were noticeable in all she did. Exquisite was her singing of Hahn's "L'Heure," and very beautiful was Berlioz's "L'Absence." She also sang a number of songs made especially familiar to New York audiences by Heinrich Meyn, such as "Il neige" and "Le Soleil." The audience of invited guests enjoyed meeting this finished and highly artistic singer.

Mme. Valda Opens School Here.

Giulia Valda the head of the Lamperti-Valda school of singing of 61 avenue Niel, Paris, has arrived in New York, and has located at No. 8 West Fifty-second street, where she will teach. Mme. Valda has brought with her a number of the students of her Paris school. It is owing to the European war that the Lamperti-Valda school is temporarily transferred to the American metropolis.

Kreidler Is Singing in Concert.

Louis Kreidler, the popular baritone of the Century Opera Company, in connection with his operatic duties, is devoting some of his time to concert work. On December 28 he will be the soloist with the Harvester Choral Society in Orchestra Hall, Chicago, and on January 11 with the Lakeview Musical Society, also of Chicago.

WASHINGTON NOTES.

1619 R Street, N. W.,

Phone, N. 935.

Washington, D. C., December 10, 1914.

The Boston Symphony Orchestra was heard Tuesday, December 1, in its second local concert this season, when the following program was given: Symphonic fantasia, "From Italy," Strauss; concerto in G major, No. 4, for piano, op. 58, Beethoven; overture to Goethe's "Egmont," Beethoven. Deep appreciation was shown for the playing of the soloist, Harold Bauer.

The belief of T. Arthur Smith that Washington is musical in the truest sense has caused him again to bring the Flonzaley Quartet for a series of concerts. The concert last Saturday afternoon was absolutely the last word in musical enjoyment.

Louise Homer appeared in concert last Friday afternoon, December 4, at the New National Theatre. This was the third event in a series that Katie Wilson-Greene is managing this winter.

Under the management of Mrs. Charles Stuart Alden and the patronage of the Countess Dumas and a goodly portion of society, a costume concert was given last Thursday evening at the Maison Rauscher for the benefit of the Belgian sufferers, which was exceptional in merit; it was a concert given by artists equal to any concert stage. The playing of Felix Garziglia was a treat rarely granted the Washington public, as his time is filled with the large classes in piano which he teaches in several Washington schools; while the beautiful voice of Helen Donohue DeYo in the song cycle by Frederick Knight Logan proclaimed the finished artist. Mrs. DeYo was dressed in Moorish costume of great beauty, which added to the effect of this fine song cycle. After great insistence on the part of the audience, Mrs. DeYo sang as encore the dainty little song, "Fairy Pipers." Adrienne Kirkman Wentz, a pupil of Mrs. DeYo, in Louis XVI costume; Marguerite O'Toole, harpist, in Grecian costume; Mme. DeGuerin Kittridge, in Renaissance costume, and Richard Backing, tenor, with Harry Wheaton Howard at the piano, added greatly to the success of the concert.

LATER WASHINGTON NEWS.

December 17, 1914.

"America's greatest singer," David Bispham, gave a song recital in English, at the Columbia Theatre, Friday, December 11, which proved justifiable the caption, quoted from the program.

The concert this Tuesday afternoon, December 15, by the Philadelphia Orchestra, with Mme. Schumann-Heink as soloist, was one of the most enjoyable given in Washington this winter. The beloved contralto is still the great singer with a big message for the people.

Heinrich Hammer has his studio this winter in the Old Washington Club Building in I street, which will make it more convenient for his pupils from resident and diplomatic circles. Mr. Hammer, being an authority, his classes in harmony made rapid progress last year, and have resumed their work.

The Washington College of Music is rapidly enlarging its faculty and scope, as the personal popularity of its president, Sam M. Fabian, and his corps of assistant teachers has long been established in Washington. On Thursday evenings each week, Mr. Fabian keeps "open house" in his residence studio, and one is assured of hearing some good music there.

DICK ROOR.

"Messiah" Concerts, December 29 and 30.

In Steinway Hall, New York, forty years ago, (December 25, 1874), the Oratorio Society of New York sang Handel's "Messiah" for the first time, with a chorus of about three dozen voices. Two years later the Society inaugurated the custom of presenting the oratorio at least twice a year at Christmas time.

Its eighty-sixth and eighty-seventh performances will be given in Carnegie Hall this season with a chorus of 204 voices, on Tuesday afternoon, December 29, and Wednesday evening, December 30. Florence Hinkle, soprano; Marie S. Langston, contralto; Reed Miller, tenor, and Frederic Martin, bass, are to be the soloists.

Louis Koennenich will conduct, and the orchestra will be that of the Symphony Society.

These "Messiah" concerts are unique in metropolitan musical activities. They never fail to fill Carnegie Hall, not only with the usual devotees of choral music, but with clergymen, choirmasters, church singers, and a host of devout people, long well aware that in these careful presentations they are assured, not only of a beautiful and artistic, but of a deeply reverential treatment of this sublime and consolatory work.

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Mozart Society's Brilliant Concert.

The New York Mozart Society, Mrs. Noble McConnell, president, gave its first private concert of the season under the leadership of its new director, Walter Henry Hall, on Wednesday evening, December 16, at the Hotel Astor. This concert was very largely attended and was a singular success. The assisting artists were Marie Rappold and Reinald Werrenrath. Alice Nielsen was scheduled to appear, but a note in the program announced that,



PHOTO BY LEVY & SARGENT.
MRS. NOBLE MCCONNELL,
President, New York Mozart Society.

owing to Miss Nielsen's illness, Mme. Rappold would be heard in her place.

The ladies' chorus, numbering about 125 members, was heard in the following numbers: "Summer Evening," Lassen; "Home Sighs," Lassen; cantata, "The Highwayman," Deems Taylor; "A Dreaming Rose," Victor Harris; "Der Nussbaum," Schumann; "In May," Horatio Parker.

The noteworthy feature of the evening was the first performance in New York of Deems Taylor's new cantata for ladies' chorus and orchestra, "The Highwayman." This musical setting was made to a gruesome and tragic ballad by Alfred Noyes. The music for the most part is in extremely modern style and many passages are very beautiful, notably the passages referring to the highwayman's love. On the other hand, there are many passages which seem to indicate inexperience and possible carelessness, the composer permitting passages to enter into the composition which are certainly objectionable, and which, by a more careful revision, could easily be eradicated. On several words, notably the word "Highwayman" in the opening chorus, the accents are improperly placed, and in the passage, "He'd a French cocked hat on his forehead," etc., the music descends from its high classical plane to an all too popular theme for a work of its serious nature. In other places, as, for instance, in the baritone solo and chorus at the end of the first part, the orchestration is too loud, and in the final chorus with the baritone solo it is quite impossible for the listener to distinguish the various parts and to comprehend the meaning or intention of the composer. As a whole, however, excepting for these comparatively short passages, the work is fine and very effective. It shows real inspiration and a complete theoretical knowledge of the art of composition. Mr. Werrenrath's solos were beautifully done, especially the opening solo, "One Kiss, My Bonnie Sweetheart," the fine quality of his baritone lending itself unusually well to these tender and passionate melodies.

One of the most successful songs of the evening was the beautiful melody of Victor Harris, "A Dreaming Rose," exquisitely conceived and perfectly constructed for the chorus of women's voices.

The work of the chorus under Mr. Hall is remarkably fine, and some of the pianissimos, particularly in the last line of each verse of "Home Sighs," were exquisite in their sonorous lightness and purity, and their perfect tonal balance.

Mr. Werrenrath, in addition to singing the solos in the cantata, was heard in a group of songs and scored an enviable success.

Mme. Rappold sang Max Bruch's beautiful "Ave Maria" with orchestra, and two sets of songs with piano accompaniment. Her splendid art was the recipient of much appreciation and she was forced to give a number

of encores. Her success was particularly marked in Puccini's "Vissi d'arte."

After the intermission, Mr. Hall was presented with a very handsome Tiffany baton of ivory and dull gold with the society seal and inscription, "From the president and choral members of the New York Mozart Society," as a token of the society's appreciation.

David Bispham in Washington.

David Bispham was given an ovation in Washington, D. C., December 11, when he sang at the Columbia Theatre. This critical city has often heard the great American baritone sing, during the years since his return to his native land after enough European triumphs to satisfy the heart of any artist for all time, but these audiences have never given evidence of greater enjoyment than upon the occasion of this visit. Mr. Bispham's voice was in the very best condition, and it was a matter of general comment among those who best understand the art of singing that there is nothing which he cannot do with it, from the agility required in the Handel florature passages to the breadth of the old Italian bel canto aria. Extraordinary in lucidity and in flexibility was his singing of the songs of German classic period, and what David Bispham has done and does constantly for the American composer is difficult to state adequately. He is making the history of the American composer and he is doing still more—he is keeping alive the spark of hope in the heart of many who would not otherwise have had the courage to make the desperate fight.

Following Mr. Bispham's appearance in Washington and Richmond, the baritone went to sing a return engagement at Galesburg, following that with appearances in Cleveland, Burlington, Vt., Springfield, Mass., and later he will sing in Boston before going South for a month or six weeks on a tour now being arranged by Frederic Shipman, who has again taken exclusive direction of the tours of the baritone.

A Huss Informal Hour of Music.

Mr. and Mrs. Henry Holden Huss received a large number of friends for an informal hour of music at Carnegie Hall, New York, on Monday afternoon, December 14. An interesting program was rendered by Mr. and Mrs. Huss and by Winthrop Parkhurst and Eleonore Payez, two of Mr. Huss' advanced pupils.

Mrs. Huss was heard in Wagner's "Träume," Schumann's "Die Soldatenbraut," Fauré's "Après une Rêve," Massenet's "Serenade du Passant" and Huss' beautiful "After Sorrow's Night." The beautiful natural quality of Mrs. Huss' voice and the excellence of her art render her interpretations always attractive. She was particularly successful with her opening number, Wagner's

"Träume," the character of which is especially suited to her deeply poetic and musical temperament.

Mr. Huss played two of his own compositions, the "Etude Romantique," op. 23, dedicated to and frequently used by Paderewski, and a new "Valse Arabesque," which Mr. Huss has just completed and of which the dedication has been accepted by Harold Bauer. The writer was unfortunately unable to remain to hear this new "Valse Arabesque," but a review of it will be given at an early date.

Winthrop Parker is a very talented young pupil of Mr. Huss, and shows his teacher's careful and scholarly training. He played two numbers by Chopin and the "Poem to the Night" and the "Valse" in A major by Mr. Huss. The "Poem to the Night" was especially well played and won much approval with the audience on account of the beauty of its melody and its ethereal charm.

Eleonore Payez, whose work has already been more than once mentioned in these columns, played Brahms' rhapsody in B minor, op. 79, and Hungarian dance in B minor, and the nocturne in D major by Huss. She again proved herself to be the possessor of a remarkably well developed technic and unusual force, and her strong musical and poetic instinct was shown in the beautiful and melodic nocturne by Mr. Huss.

This informal hour of music was largely attended and was a genuine artistic and popular success.

Pittsburgh Contralto Chosen.

Mabel King, a young and talented singer of Pittsburgh, Pa., has been chosen to fill the contralto position in the choir of the Point Breeze Presbyterian Church of that city. Miss King, who is a pupil of William Wilson Campbell, head of the musical department at Westminster College, and a graduate of that college, was chosen from among a large number of applicants. She has a lovely voice and a pleasing personality, and will undoubtedly win for herself many friends in this new field of endeavor.

Leefson Pupil's Recital.

At Elkins Park, Pa., on December 3, Virginia Brown, pianist, gave a recital, assisted by Edward Shippen van Leer and Katherine Wales, vocalists. She gave a varied and interesting program, displaying a brilliant technic and decidedly musical instinct. She was perhaps at her best in the Chopin numbers, of which she gave an intelligent interpretation. Her playing throughout the evening reflected great credit upon her teacher, Maurits Leefson, the Philadelphia pedagogue.

In one respect, France has been tardy. The author of "It's a Long, Long Way to Tipperary" has yet to be made an Academician.—Puck.



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Boston—Recital, Harvard University.
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New Haven—Recital.
Bridgeport—Oratorio Society (Messiah).
Newark—Orpheus Club.
Worcester—Oratorio Society (Messiah).
Harrisburg—Recital.
Nashua—McDowell Choir.
Pittsburgh—Twentieth Century Club.
Lynn—Choral Society (Gallia).
Albany—Joint recital with Jules Falk.
Haverhill—Choral Society (Elijah).
Youngstown—Recital.
Philadelphia—Oratorio Society (Elijah).
Andover, Mass.—Recital.
Keene—Chorus Club (St. Paul).
Portland—Recital.
Springfield—Orpheus Club.
Toronto—Recital.
New York—Costume Recital, Hotel Plaza.
Cleveland—Recital.
Easton—Symphony Orchestra.
Lawrence—Oratorio Society (Aida).
Wheeling—Recital.
Richmond—Recital.
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134 West Eighty-second Street,
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To the Musical Courier:

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It is my respect for the recent editorial on the means and use of advertising that calls forth this expression of my ideas as it did once before on the same subject.

The question is "How are we to become known if we do not advertise, and why should we advertise if we have nothing of value to give an expectant public?"

And why the "expectant public?" I reply, "The public is expecting more and more from its teachers in all branches of professional service every day." To be personal; some members of the vocal profession have criticized my use of a valuable quotation for my "American School of Bel Canto," that in it I have made a sweeping assertion to head my school with the title "A School of Singing which sets the Standard in Vocal Art," and who have further assailed the dignity of my school in my residence as merely a studio. Either fulfills its mission, of which all teachers may be justly proud.

Will you permit me right here to make my own assertion that I am striving for just such a standard of excellence, that the vocal students of this country may attend a school that will prove in every lesson given that it is a "School of Singing which actually does set the Standard in Vocal Art?"

I intend by the standard I have set for my school of singing to have it universally recognized as the first school of singing in this country for successful, absolutely flawless voice placing, style, diction and repertoire. I never criticize or trouble myself concerning what other teachers do or teach or their various methods and vagaries. I only know that I teach an unflinching vocal method and I intend the world shall know of it and all about it. This brings me again to the advertising.

What right has any musician to believe he can make a lasting reputation without the advertising? What good is the advertising without the "writeups?" What good are the "writeups" without splendid examples in pupils to prove them? And what paper will give a "writeup" that is not deserved and merited upon the achievements of the advertiser? Would not both advertiser and paper go down together if, upon investigation, the advertiser were being meretriciously advertised for mercenary reasons? If orchestral societies with their great conductors do not advertise, how can the public from New York to San Francisco know of their artistic and often astonishing programs? The same holds good of any vocal club, male and female from one end of our country to the other, together with the great festival choruses in many cities and their distinguished conductors.

Every one who loves music, in and out of the profession, is interested in the programs and is ever desirous of knowing the names of the presiding officers. We want to know all about the musical enterprises of every city and town in the country. How are we to receive this information? Either by first hand or through a musical journal. This brings me again to the subject of advertising by the teacher, school or soloist.

An advertisement appearing in a distinguished weekly journal or in the great dailies merely states what the school, studio, artist, club, orchestra or drygoods house has to offer. It is what is said or written concerning that school, studio, artist, club or orchestra, or what is found in the drygoods store that counts. Press notices count as much for the teacher as they count for the soloist. If the soloist is famous, he takes a page and the editor sees to it that the world is made acquainted with the facts of his success and the reasons for it. If a teacher believes he has a great vocal method, let him straightway go forth and advertise it and have it written about and acclaimed upon its merits and by the pupils who can prove it; pupils both private as well as professional, preferably the private ones as they are the final test, the last word in the work of a school or studio.

Let the teacher take pages and pay for them at every heroic sacrifice, if need be, but let the world know through the editors that such an one is making no exploitation of a God-given gift, but a merited publicity that will reach the serious pupil who, in wanting to become a great artist, will know where to go for the best vocal work; the best beginning, the best place to start the beginner and the finished pupil, and to restart the ambitious but often deeply injured (vocally) young singer and even professionals, on an upward path toward the goal of their ambitions. This last I want to emphasize.

Furthermore, for years I have followed the rise of singers, instrumentalists, and teachers in your distinguished

paper and I have never yet seen you withhold your recognition of true merit.

I believe in teachers, school, and artists advertising largely and continuously. Where all cannot begin largely, all should begin where they can, and as they begin to show what they can do, the small space will give place to larger space, and as they achieve, so will their achievements be chronicled until full pages are necessary as mediums to tell their stories of success to the world. Little by little their names would become familiar to the reading public, and also that their names stand for good work, high achievements and sincerity. But all the advertising in the whole world could never bring lasting success while there remained one thing instrumentally or vocally that a teacher or soloist thus advertised could not give in perfection to the public or his pupils or live up to high ideals as advertised of his institution.

Thanking you many times for any line in commendation of my work, for the advertising space I have so gladly contracted for and which has spread abroad the knowledge of this "American School of Bel Canto," and for the long continued friendship which I hope will extend far, far into the years and years to come, I am, as always,

Faithfully yours,

HELENE MAIGILLÉ.

A New Orchestra.

Julian Carrillo, late director of the National Conservatory in Mexico City, is responsible for the organization of the America Symphony Orchestra, which had a private dress rehearsal at Aeolian Hall, New York, December 16. A printed statement says that this orchestra was "recently organized on the cooperative plan, with the ideal of giving an impulse to the production of high class American music." At the dress rehearsal a symphony in D major by Carrillo was performed, of which the writer heard two movements, allegro and andante sostenuto. The work is fairly well constructed, but shows no originality, and it is difficult to conceive of any reason why it should have been composed. It is not in modern style and might have emanated from the pen of any composer of the time of Mendelssohn. The ideas on which it is based are of little value and the melodic passages possess few claims to beauty.

A statement on the written prospectus brings us to the old and familiar question: "What is American music?" As generally spoken of by the composers of the United States, it means United States music and certainly does not include the music of Mexico or of South America. We United States (as we dare not call ourselves Americans, it seems) look upon these peoples as too directly descended from their Spanish forefathers to possess any American nationalism, although they do live on this continent. Of course, strictly speaking, they are as American as we are ourselves, but societies for the propagation of American music which have been formed in these United States certainly never contemplated including the music of Mexican or South American composers.

It is understood that the America Symphony Orchestra proposes to go on tour.

Clarence Eddy Busy in Recitals.

Clarence Eddy is busy with organ recitals throughout the West and Middle West, and is everywhere winning his customary success. On December 1 he played at the First M. E. Church, Red Oak, Ia., giving a varied program of compositions both ancient and modern. On December 4 he appeared at the First M. E. Church at Sioux Falls, S. Dak., playing a program of the same varied nature, which shows his versatility and renders his recitals always both interesting and instructive. Among other things, he played at both of these recitals two compositions by Gordon Balch Nevin, "The Song of Sorrow" and "Will o' the Wisp." The latter is reported as being unusually attractive and successful.

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Craft-Beach Encomiums.

On December 4, Marcella Craft, the American soprano, and Mrs. H. H. A. Beach, the American composer, gave a joint recital in Kansas City at the Shubert Theatre under the management of Myrtle Irene Mitchell. The concert was a brilliant success, and Frank A. Marshall, the critic of the Journal of December 5, wrote of the musicale:

Myrtle Irene Mitchell offered the patrons of her concert series a thoroughly delightful entertainment at the Shubert yesterday afternoon. It was somewhat of a departure from the average run of even first class concerts, presenting as it did three artists in widely different departments of musical art—singer, pianist and harpist—the pianist's art being subdivided into composer and accompanist of the singer singing and the composer's own songs. Superficially that collection of artistic gifts smacks of concessions to a demand for variety, but in the persons of Marcella Craft, Mrs. H. H. A. Beach and Angelo Cortese the very pleasing variety of the entertainment was raised to the highest plane of artistry.

Miss Craft logically comes first, since she was programmed as the literal "prima donna" of the afternoon and was supposed to be merely "assisted" by the other two. The "assistance" of Mrs. Beach and Signor Cortese, however, was so effective that their offerings vied with those of Miss Craft in the favor of the audience, without the slightest reflection upon the "first lady" of the occasion. Miss Craft is an American singer who has for years held a high place in German operatic circles. She has a beautiful soprano of marvelous richness and power, under the most perfect rein, and together with it she has a delightfully unaffected and spontaneous personality, which makes her audience instinctively a gathering of friends within a very short time.

Her limpid voice made the limpid Italian a superlative treat, reinforced by an enunciation that was flawless.

A typical group of German lieder provided the conventional concert opportunity and a group of arias from "Madame Butterfly" gave her the chance to display her operatic quality.

It would be idle, however, to say that, so far as the audience as a whole was concerned, the most enjoyable vocal feature of the afternoon was the little group of Mrs. Beach's songs sung to the accompaniment of the composer herself. "Exaltation" and "A Song



MARCELLA CRAFT AT RIVERSIDE, CAL.

of Love" aroused the enthusiasm of the audience to demand an encore, and it was given the rare treat of hearing "The Year's at the Spring" to the composer's own accompaniment. The dainty little vocal "humoresque," "Wouldn't That Be Queer?" brought the group to a close.

Mrs. Beach contributed her very effective "Suite Française," which stamped her as a pianist only equaled by her gifts as a composer. Her other offering was a first time reading of a valse fantasie of her own composition.

The Kansas City Star of December 6, published the following letter from a "Concert Goer," who wished to express his appreciation for the concert given by Marcella Craft at the Shubert Theatre there on December 5:

To the Star: I desire to express the unusual pleasure I had in attending the concert given last Friday by Marcella Craft and Mrs. H. H. A. Beach. The combination of singer and composer was unique. Remembering Mrs. Beach's symphony, not to mention the songs that had preceded her, there was no surprise in the general excellence of her contributions to the program, both as composer and interpreter. But I wonder how many were prepared for the vocal resources and dramatic power of Miss Craft, and for the fine spiritual exaltation that pervaded some of her numbers, especially one of the Italian group.

Of course, the success that Miss Craft has had in Germany and Italy had established her place in opera. But I know of no operatic singer with whom to compare her. She is strongly individual.

But in all that she does this responsive temperament comes to her aid, giving color to every phrase. Indeed, this is the distinctive characteristic of Miss Craft's singing. However tastes may differ as to the singing of any of the numbers of her program—several of which often are sung solely for their pure lyric beauty—her method begets the feeling that she herself gives to all her work.

Few concert singers would dare to go to the lengths of dramatic interpretation that Miss Craft goes in the "Madame Butterfly" numbers; it would be too hazardous. But how well she does it!

Miss Craft has an unusually resourceful voice. It seems to have expanded largely through the feeling she indulges. What I liked especially, taking Miss Craft's singing all in all, was its fine spirit. For one, I felt that I was in the presence of a most unusual interpreter.—Concert Goer.

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Ovations Tendered Julia Claussen.

The accompanying snapshot shows from right to left Julia Claussen, Boyd Wells (Mme. Claussen's accompanist), Capt. Theodore Claussen and Anna Rollins Johnson, president of the Musical Club of Everett, Wash., taken on Mme. Claussen's arrival at Everett, Wash.

Some San Francisco, Ogden and Salt Lake City notices regarding Mme. Claussen's appearances there follow:

The colors of the royal flag of Sweden adorned the big bouquets they gave last night to a singer with a regal voice. Julia Claussen received the tribute in exchange for song at Scottish Rite Auditorium, and I am much mistaken if her concert of next Sunday afternoon at the Cort Theatre does not resemble a mass meeting. . . .

We knew Mme. Claussen as a Wagnerian artist, and we also had heard her in "Herodiade," but since she was new to us in concert we must needs wait for such time as the few who go to everything reported favorably on her gifts as a recitalist. Even the memories of Claussen's Kundry seemed insufficient to attract the throng her gifts invited. But Sunday afternoon there will be a different tale to tell, or else those who waxed enthusiastic last night will have been stricken dumb.

Mme. Claussen's voice seemed the largest contralto that has ever reverberated in Scottish Rite Auditorium. It is tremendous. Its depth is like the abyssal caves of her native land, and musical to its farthest reaches. Its heights are towering and as free as the wind swept peaks of her homeland mountains. There is a ruggedness in her exuberant vocalism matching her Amazonian proportions and completing an impression of heroic womanhood. . . . Her capacity to express emotion is limited only by the authenticity of feeling. Where real song can go, she finds her way unimpeded. . . .

But in Brahms' "Sapphic Ode," brooding, long phrased, elegant yet passionate; in Strauss' protesting, tragic "Ruhe, Meine Seele"; in Hildach's apotheosis of spring gladness; her countryman, Sjo-



ON ARRIVAL AT EVERETT, WASH., OCTOBER 27, 1914. From right to left: Julia Claussen, Boyd Wells, Mme. Claussen's accompanist; Captain Theodore Claussen; Anna Rollins Johnson, president Musical Club of Everett, Wash.

gren's fantastic dark hued "Cloud"; MacFayden's theatrical "Inter Nos," or even Rotoli's somewhat obvious "My Bride Shall Be My Flag," this singer pours from a great heart the glories of real and mighty song.

Neither is Mme. Claussen lacking in capacity for tenderness in song; she is all too feminine for that. It found exquisite moments in Wagner's "Dreams" or in the Meyerbeer aria of the mother lamenting her son's baseness.

In short, Mme. Claussen's range of expressiveness is coequal with the demands of great art. . . . —San Francisco Chronicle, November 5, 1914.

Julia Claussen, wonderful in vocal attainments, stately in figure and charming personality, inaugurated a series of high class musical recitals for the 1914-15 season at the Ogden Tabernacle last night. The recital was attended by one of the largest and most cultured audiences that ever gathered in the Tabernacle. Mme. Claussen last night proved herself to be the equal of any artist now before the public. From the limit of low register to the expression of highest tones the velvet quality of her voice never changed. Her breath control was a revelation to the students of vocal music, as it made possible the portrayal of every type of interpretative emotion, from the finest pianissimo to a display of brilliant dramatic power, without a break in the quality of tone. Mme. Claussen has all the prerequisites of a great singer and the personality that makes the popular one.

Mme. Claussen opened her program with the aria from "Samson and Delila," and instantly caught the interest of her hearers with the dignity and finish of her rendition.

Her second numbers were "Sapphic Ode," by Brahms; "Traum durch die Dämmerung," Strauss; "Ruhe, Meine Seele," Strauss, and "Lenz," by Hildach. In the first two she displayed the finish of the real concert artist, her great power being subdued, and instead tones of exquisite sweetness coming from her lips. The third gave opportunity for the display of dramatic power and the fourth was a lively number that delighted every one. At the close of the group she was accorded an ovation of applause, that would not be stilled until she responded with an encore. . . .

The aria from "Le Prophete" ("Ah, mon fils") preceded her second group, and in the big number Mme. Claussen revealed her power as a grand opera contralto, bringing into display her wide register, suppressed emotion and dramatic fire in a thrilling manner. . . .

Her next group of songs were "Molnet" ("The Cloud"); "Jahrlan Mocht Ich so Dich Halten," by Sjogren, and "Efteraarstormen" ("The Autumn Storm"), by Grieg. These were sung in Swedish, but so finished was the interpretation, though but few in the audience understood the words, continued applause at the close of the Grieg number was evidence that their meaning was clear. . . . Ogden (Utah) Standard, November 13, 1914.

Not since Assembly Hall was remodeled has it held so brilliant an audience as that which assembled last night to greet the noted singer, Julia Claussen. The concert was one of the most satisfying given here in many seasons. Mme. Claussen at once stepped into favor by her winning personality. . . . Her tones are rich, full and dramatic. . . . —Deseret Evening News, Salt Lake City, November 13, 1914.

Julia Claussen, gifted, graceful, artistic, temperamental, yet not to extremes, charmed . . . audience. . . . The noted Swedish contralto sang with understanding, a superb and well chosen program. Her voice is equal to the requirements set by every composer, and

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the beauty of her enunciation, whether she sang in English, French, German or her native Swedish, was perfect.—Salt Lake Tribune, November 12, 1914.

Seldom has Salt Lake City been given a treat equal to that last night. . . . The statuesque Swedish contralto was in fine voice and vigor. Her program was varied and gave an excellent idea of the scope of her remarkable repertoire. It would be hard to define just what field she appeared best in. . . . Clausen is at home in any of the musical atmospheres she chooses to enter. The best proof of the success locally of the singer may be had from the fact that Manager Graham has already been approached to arrange for a return engagement of the noted diva.—Salt Lake Evening Telegram, November 12, 1914.

Belle Gottschalk in Lodz.

Belle Gottschalk, the young lyric soprano, who has sung with success at Lodz, in Russian Poland, has two important engagements to fill the early part of January, one at Mount Holyoke College, January 8, the other with the Lehigh Valley Symphony Orchestra at Bethlehem, Pa., January 10.

Miss Gottschalk made her debut at Lodz as Marta in Kienzl's "Evangelimann," an opera little known in Ame-

BELLE GOTTSCHALK,
As Marta, in "Evangelimann," by Kienzl.

ca, but very popular at the German opera houses. Kienzl's newer opera, "Kuhreigen," or more familiarly known here as "The Dance of Death," was not so popular as "The Pious Beggar," as Evangelimann is called in English.

The recent prominence of Lodz in the Eastern theatre of war has made Miss Gottschalk's year in opera in that city doubly interesting to her. Unfortunately all of Miss Gottschalk's newspaper criticisms, to say nothing of her costumes and opera scores, are in her home in Berlin. The soprano was enjoying a restful vacation at Skodsborg, Denmark, when the war broke out and she was not able to return to her apartment to secure any of her belongings.

Violin Recital by Louis Siegel.

An interesting violin recital was given on Tuesday evening, December 15, at Aeolian Hall, New York, by Louis Siegel. His program consisted of the sonata in E minor by Bach; "Renaissance," Godowsky (transcribed for the violin by Mr. Siegel); a set of five pieces by Ramcau; a set of four pieces by Chopin, Strauss and Brahms, and Wieniawski's polonaise in A major.

Mr. Siegel showed himself to be a player of talent and ability. He possesses a fluent technic and a good tone; his double stopping is excellent and his intonation generally faultless. His interpretation of the Bach sonata was broad and classical, and in this, as in the other numbers on the program, he played with strict adherence to classical traditions. Mr. Siegel's musical and poetic temperament were best shown in the Chopin "Nocturne" and in the Strauss "Traumeri," and he exhibited a brilliant technic in the Wieniawski polonaise.

The accompaniments were played by John Warner.

In the Films.

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Mme. Gabrilowitsch's Recital.

At the Little Theatre, New York, Friday afternoon, December 15, a large and very well pleased audience listened to a most interesting recital by Clara Clemens Gabrilowitsch, the contralto.

German, Russian and American composers were Mme. Gabrilowitsch's choice, being represented by Schubert's "Die Allmacht," "Halt by the Brook," "Am Grabe Anselmo's"; Schumann's "Der Sandmann," "In's Frei"; Brahms' "Minnelied," "Wehe so willst Du mich wieder," "Immer leiser wird mein Schummer," "Der Gang zum Liebchen" and "Dort in den Weiden"; Tchaikowsky's "Die Thrane Bebt," Rimsky-Korsakow's "Song of the Shepherd Lehl"; Rachmaninoff's "Der Fliederbusch," two by Mme. Gabrilowitsch's distinguished husband, the pianist, Ossip Gabrilowitsch, her accompanist also, "Die Wasserfahrt" and "Nähe des Geliebten"; "Love is a Sickness" and "Once I Loved a Maiden Fair," Horatio Parker, and Mrs. Beach's "The Year's at the Spring."

Depth of musical feeling, power of projecting emotion, an impressive mental grasp, rare gifts of interpretation, coupled with a voice of much warmth and good range made the singer's renderings enjoyable beyond the ordinary so far as connoisseurs of the higher singing art were concerned.

"Die Allmacht" disclosed the volume of Mme. Gabrilowitsch's voice, "Der Sandmann" revealed resource in insinuating nuances, so much so, in fact, that the number had to be repeated. "Wehe so willst Du mich wieder," "Immer leiser wird mein Schummer" and "Der Gang zum Liebchen," particularly the last-named, were splendid examples of breathing and phrasing "Immer leiser wird mein Schummer" was repeated.

"Song of the Shepherd Lehl" and the Gabrilowitsch numbers of the Russian group evoked encore demanding applause. The songs by the concert giver's husband are melodious, striking in characterization, and musical in fact and harmonic treatment.

An unaffected, naturally charming stage presence adds significantly to Mme. Gabrilowitsch's delivery of her songs, and made the entire afternoon one of unalloyed delight.

It seems superfluous to add that Mr. Gabrilowitsch's piano accompaniment, were no small factor in the success of the program. They were all that would be expected from a musician of his fame.

The Dilemma of Wares.

On her Texas tour, Helen Ware, the interpreter of Hungarian and Slav music, was complimented on being a member of the talented Ware family who have given America great architects, composers, actresses, illustrators, and a representative in the violin world. Miss Ware graciously accepted the compliment and replying to the hearty toast offered with it, amused the company around the banquet table with the following experience:

"The other evening at the close of my concert in Houston, Texas, an admiring lady rushed up to me and ardently complimented me on my performance. Then she went on to say that David Bispham was also a great admirer of my work and that he had sung a number of my beautiful songs. Now, up to the present time my attempts at composition have been limited to the arrangements for the violin of Hungarian and Slav folk songs, one of which I had played at this particular concert. So I blushed and told the enthusiastic lady she must be mistaken. I had never met David Bispham and I was quite sure he had never sung any of my songs. I suggested that perhaps he had referred to Harriet Ware the eminent song composer. 'No indeed,' declared the loyal lady, 'it was Helen Ware, we talked for hours about you.' I kept on arguing with her, but finally in order to win my point I had to confess and in front of all those people too that I had never composed a song in my life! But I have decided not to be caught that way again. I shall compose a song and if no one will sing it, I shall play it."

An Interesting Joint Recital.

A joint recital was given by Edna Harris, reader, and Elizabeth Harris, soprano, assisted by Annola Florence

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Wright, accompanist, at Montville, N. J., on December 4. The program consisted of three sets of songs given by Elizabeth Harris, alternating with readings by Edna Harris, and is reported to have been a genuine success. The accompaniments were brilliantly played by Miss Wright, the New York pianist and teacher, who is also organist and choir director of the Christian Union Congregational Church of Upper Montclair, N. J.

Alois Trnka at Tonkuenstler Verein.

Alois Trnka, the Bohemian violinist, delighted a good sized and enthusiastic audience at the Tonkuenstler Verein concert on Tuesday evening, December 15, at Assembly Hall, New York. He played the following group of three compositions: Polonaise, op. 8, Ferd. Laub; andante cantabile, op. 24, No. 1, G. Sgambati; "Saltarello," op. 4, No. 4, Ferd. Laub, and with Marion Tiffany Marsh, Saint-Saëns' fantasia for harp and violin, op. 124, which latter work brought forth liberal applause.

Mr. Trnka is so well known as an artist of high attainments that it is unnecessary to go into details regarding his fine talents. However, on this occasion, he displayed an unusually broad and sympathetic tone, absolutely true intonation and facile technic. His efforts were rewarded with much well deserved applause.

Marion Tiffany Marsh played "Menuet d'Amour," Massenet, and fantasia, op. 95, Saint-Saëns, in her usual skillful manner, winning much favor. Adele Krueger sang a group of six songs with her customary charm. August Arnold, pianist, contributed Bach's chromatic fantasy and fugue. Encores were demanded and given by all the participants.

The accompanists were Walter Kiesewetter for Mme. Krueger, and Ludmila Vojacek-Wetche for Mr. Trnka.

Philharmonic Plans.

The next concert of the Philharmonic Society in New York will be the first of the two annual concerts for young people, with Kitty Cheatham in descriptive songs and recitations, details of which will be announced later. Meanwhile the orchestra will be kept busy at rehearsals the concerts which were to have been given in Canada during the coming week having been cancelled on account of the war.

Grace Kerns Engaged for Symphony Tour.

Grace Kerns, soprano soloist of St. Bartholomew's Church, New York, said to be one of the highest paid

choir positions in America, has been engaged as soloist for the spring tour of the New York Symphony Orchestra during the months of April and May, 1915.

Des Moines and Erie Acclaim Anna Case.

Art and beauty held sway last evening . . . when Anna Case appeared in concert before an audience which responded with warmth and enthusiasm to the magnetism and charm of her personality. It was a brilliant evening. . . . Miss Case has conquered the technic of her art, but with true art she makes one forget there is technic. To sing seems to her naturally easy, a very simple thing to do—thus does she prove herself an artist. Her voice is at all times clear, sweet and smooth. It has rich, warm tones. Even in her highest notes there seemed more than the usual color and sweetness. "Thy Hidden Gems Are Rich Beyond All Measure" (a song of India) was a beautiful tone picture. The artist was obliged to repeat this little gem. Into the "Ave Maria" Miss Case sang a wonderful depth of feeling. It is this appealing quality in her voice which draws her hearers to her.—The Register and Leader, Des Moines, Ia., October 27, 1914.

Anna Case, of the Metropolitan Opera Company, whose coming had been heralded with such praise as to make it difficult to live up to it, achieved the well-nigh impossible feat of making good, and made the audience hers with the singing of her first number.

The people were delighted with Miss Case and with her singing. Such enthusiasm is not often manifested by Erie audiences. The applause that followed her every appearance was as spontaneous as it was enthusiastic. In the songs, divided between German and English, she sang with a voice so sweet and thrilling and with a charm so vivacious and so very taking that her audience felt they had found a delightful young playfellow who gave her whole heart to entertaining them, and whom they scarce liked to see vanish behind the scenes.

The two great numbers given by Miss Case, the arias from "La Traviata," and from "Sonnambula" displayed the dramatic possibilities of the young artist as to voice and interpretation to great advantage, and she made a profound impression. The last vibration of the high note that closed the intense "Traviata" aria had not ceased when chorus and audience went wild with applause.—Erie, Pa., Times, October 30, 1914. (Advertisement.)

Benefit Concert at Hotel Ritz-Carlton.

A brilliant and fashionable audience attended the concert for the benefit of the field service of the French Red Cross on Thursday evening, December 17, in the ballroom of the Ritz-Carlton Hotel, New York, at which music written in the main by French composers was performed.

The artists who participated were: Loraine Wyman, soprano; Emilio de Gogorza, baritone, and the Flonzaley Quartet. Victor Harris, under whose direction this concert was given, proved himself a masterly organizer and deserves much praise.

The Flonzaley players charmed by their artistic rendition of Léclair's sonata for two violins and cello, as well as two movements (andante cantabile and allegro risoluto) of Tchaikowsky's quartet in D major, op. 11, both of which were performed with perfect ensemble, beautiful tone coloring and superb interpretation.

Miss Wyman gave two groups of French songs. Mr. de Gogorza sang a group of old French songs in his inimitable manner, and later sang five songs by modern composers. He was in excellent voice and received much well deserved applause. The accompanists were Mrs. Louis H. Smith for Miss Wyman, and Carl Lamson for Mr. de Gogorza.

New York Harpist's Record.

Annie Louise David, the harpist, has established a record for the number of appearances she has made in one city outside of New York. On Wednesday evening, December 16, she made her twenty-fifth appearance in Newark, N. J., and on the following morning she gave a recital at Miss Post's Private School, in the same city, making her twenty-sixth date in Newark.

On her programs this year she is including a new composition written for her by Margaret Hoberg, which has been very well received.

Christmas Sunday she plays with J. Warren Andrews at the Church of the Divine Paternity in the morning, at the West End Collegiate in the afternoon, and with John Hyatt Brewer in Brooklyn in the evening.

Prostituting their art for money: A German street band playing "Tipperary."—Puck.

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Mme. ERNESTINE SCHUMANN-HEINK

The consensus of opinion of the entire New York daily press, as shown in the reviews of her appearance in New York on Sunday, December 13, proclaims her the leading contralto before the American public.

(New York World, December 14, 1914.)

Mme. Schumann-Heink's drawing powers were shown again at yesterday afternoon's concert of the New York Symphony, in Aeolian Hall, when she was the soloist. A large and enthusiastic audience applauded at every opportunity. Her numbers comprised "Andromache's Lament," from Bruch's "Achilles"; Erda's scene from "Rheingold," and the Waltraute scene from "Götterdämmerung." These last two numbers the soloist sang with great feeling, fine expression and exquisite finish.

(New York Tribune, December 14, 1914.)

The appearance of Ernestine Schumann-Heink is always an event of popular appeal. Needless to say, then, Aeolian Hall held as large an audience as could crowd into it, an audience which listened with pleasure and applauded with enthusiasm the German contralto's singing of "Andromache's Lament," from Bruch's "Achilles"; Erda's scene from "Das Rheingold," and Waltraute's scene from "Götterdämmerung."

It is needless to discuss Mme. Schumann-Heink's art at this late juncture. It was yesterday what it always has been.

(New York Times, December 14, 1914.)

Mme. Schumann-Heink was the soloist at yesterday

afternoon's concert of the New York Symphony Orchestra at Aeolian Hall. The orchestral program comprised Mendelssohn's "Italian" symphony, two movements of a serenade for strings in D by Robert Fuchs, and Liszt's "Mephisto" waltz. Mme. Schumann-Heink's numbers were "Andromache's Lament," from Bruch's "Achilles"; Erda's scene from "Das Rheingold," and Waltraute's scene from "Götterdämmerung." There was a large audience.

The concert was a well arranged one and gave much pleasure. The soloist was in good voice. In her Wagner numbers she gave an exposition of the best manner of accomplishing the not always grateful task of presenting excerpts from this composer's music drama on the concert stage. The numbers she used were well adapted to the purpose by their character, and, with Mr. Damrosch's well contrived accompaniments sustaining the singer's efforts, the music was clothed with a significance and atmosphere that was most impressive. Not the least of the features to excite admiration was the success with which Mme. Schumann-Heink adapted her voice to fit the auditorium.

(New York Sun, December 14, 1914.)

The Symphony Society's concert in Aeolian Hall in the afternoon provided pleasures for those who are not searching after the more recondite things in music. Wagner and Mendelssohn furnished the chief numbers, and Mme. Schumann-Heink,

the soloist, sang first "Andromache's Lament," from Max Bruch's "Achilles," and later two Wagner excerpts, Erda's scene from "Das Rheingold" and the Waltraute scene from "Götterdämmerung."

The first selection gave the singer opportunity for a display of opulence of voice and much dramatic fervor, while in the Wagner music she relied more on the expression of feeling. Each appearance of the distinguished singer evoked prolonged applause.

(New York Herald, December 14, 1914.)

Mme. Schumann-Heink was the soloist of the concert. Her contributions were "Andromache's Lament," from Bruch's "Achilles," by Bruch; Erda's scene from "Das Rheingold," and Waltraute's scene from "Götterdämmerung." In all she gave much pleasure, both from beauty of tone—in this respect she appeared to be better than at her recent recital—and from the breadth of style in interpreting her music. The two long Wagnerian arias brought to the minds of many the days when Mme. Schumann-Heink sang in those operas in the Metropolitan Opera House.

(New York Evening Post, December 14, 1914.)

At Aeolian Hall the New York Symphony Orchestra had the incomparable Mme. Schumann-Heink as soloist yesterday afternoon. She first lent her glorious voice to the interpretation of "Andromache's Lament," from Bruch's "Achilles," and then recalled the good old times at the Metropolitan by singing, as only she can sing, the Erda scene from "Rheingold" and the Waltraute episode from "Götterdämmerung." There was much enthusiasm over her art.

(New York Press, December 14, 1914.)

Added to the interesting diversity of the program

which was presented by Dr. Damrosch yesterday at the seventh Sunday afternoon concert of the New York Symphony in Aeolian Hall was the singing of Mme. Schumann-Heink as soloist.

That this famous contralto finds as ready a response as she could wish for was demonstrated by the enthusiasm of the audience which packed the hall. . . . Mme. Schumann-Heink's singing of "Andromache's Lament," from Bruch's "Achilles," with its heights and depths of grief sounding in the clean, clear, high notes and the astonishing low notes, was dramatic and powerful. And the Erda scene from "Rheingold" and the Waltraute scene from "Götterdämmerung" also were given with finished art and conviction.

(Brooklyn Daily Eagle, December 14, 1914.)

Schumann-Heink was the bright resplendent star of the third of the New York Symphony concerts at the Academy Saturday afternoon. She was down for "My Heart, at Thy Sweet Voice," from "Samson and Delilah," and for a group of German and English songs. She had hardly walked upon the stage when her hearty greeting of the audience, the musicians and the conductor established her familiar dominion over a public which loves her. The Saint-Saens aria was sung with depth and tenderness rather than with plenitude of tone, but it was all so genuine, the feeling was so true, that one would not have had it different if he could. Later, she gave three German and two English songs with a beauty which irradiated them and a sincerity which went straight to the heart of her audience. Two of them were by Carl Loewe, among his simpler and more tender ballads, "Das Erkennen," in which the singer caught the glorification of mother love to perfection, and "Mutter an der Wiege," in which the archness and the family love made a delightful contrast. Both in this and in the quaint old German folk song which followed, "Spinner Liedchen," the singer brought out the root resemblance of so many of the words to English speech that her German sounded intelli-

gible to listeners who lacked even a smattering of that complex tongue and made the effect of her songs almost as great as though she had been singing in English. Her two English songs offered a like contrast to those which she sang in German, one being the tender and poetic "Down in the Forest," by L. Ronald, and the other the "cute" little "Child's Prayer," by J. Harold. The singer's English enunciation was delightfully perfect and her diction admirable. Indeed, she lavished a wealth of art on these simple things which some singers would have reserved for a great aria. But she had her reward in the applause that simply would not be quieted until she had added a little German song to the printed program. As usual, her accompaniments were sympathetically played by Katherine Hoffmann.

(New York Evening World, December 14, 1914.)

Schumann-Heink was the soloist with the Symphony Society at Aeolian Hall yesterday afternoon. She sang "Andromache's Lament," from Bruch's "Achilles"; Erda's scene from "Rheingold," and Waltraute's scene from "Götterdämmerung." She was in fine voice and was recalled many times by a crowded house.

(New York Evening Mail, December 14, 1914.)

The melodious and the dramatic in music shared yesterday's program of the New York Symphony Society. Mendelssohn's "Italian" symphony, supported by a delightful serenade for strings, by the Viennese pedagogue Fuchs, supplied the former element in abundance. Dramatically contrasting were three vocal numbers by Mme. Schumann-Heink and the "Mephisto" waltz of Liszt.

The great contralto has lost none of her power to stir an audience with the cello like quality of her tones. In the "Lament of Andromache," from Max Bruch's "Achilles," she sang with a commanding sonority which reached a climax in the words "Ilium! Ilium!"

(New York Staats-Zeitung, December 14, 1914.)

At yesterday's afternoon concert with the Damrosch Orchestra, Ernestine

Schumann-Heink was the soloist. A capacity house prepared a reception for the artist which amounted to an ovation, and after her numbers the storm of applause was renewed, which proved to her in what high esteem the New York public holds her unique art. The artist sang first the "Lament of Andromache," from Bruch's "Achilles," in a style and with a magnificent portamento such as



one nowadays scarcely hears, and there was something almost sacred in the Erda scene from "Rheingold" and the Waltraute scene from "Der Götterdämmerung."

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THE MUSICAL COURIER EXTRA

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Merry Christmas!

Of all the orchestral novelties heard in New York this winter, the "Sinfonietta" by seventeen year old Erich Korngold is far and away the best.

One of the best known Liszt pupils, Arthur Friedheim, has been playing between films at the Strand Theatre on Broadway, a moving picture house.

London Musical News very properly protests against the use of the final "e" in such words as "artiste," "pianiste," "violiniste," etc. The MUSICAL COURIER long ago was the first musical journal to drop the absurd custom.

Melbourne, Australia, enjoyed a startling musical novelty recently in the spectacle of Mme. Melba as an orchestral conductor. The occasion was a Red Cross concert. The Melbourne Musical News says: "As conductor she proved herself as efficient as in all other directions."

From Buffalo comes the news that John Lund, the conductor, who formerly resided there, has gone back to his first love and will give up his career as a traveling leader of comic opera in order to resume the baton directorship of the Buffalo Orpheus Society and the city's municipal orchestra. The MUSICAL COURIER congratulates Buffalo upon the prospect of its musical reawakening; the place needed it, as this paper pointed out some months ago.

Alexander Bloch, the violinist, whose successes in recital have been noted in the MUSICAL COURIER, writes that he has received a letter from Prof. Auer, saying that he arrived safely in Petrograd after a five days' journey, crossing Germany, Sweden and Finland. All his private pupils were permitted to leave Loschwitz (Dresden) except the father of Heifetz and an English pupil named Ludlow, who were held because they were within the age limit.

A German officer, who is a prisoner with the British, says the British Bandsman, made himself obnoxious to several staff officers by asking ridiculous and often impertinent questions. At last, however, he caught a tartar. Turning to an old infantry officer, he said: "How is it colonel, that your bugle call 'advance' is so very short, while the 'retreat' is just the reverse?" "Because, sir," said the veteran, "when a British soldier goes into action it only needs a little note from a bugle to make him advance anywhere, but it needs a whole brass band to make him retire."

Cleveland, Ohio, has been succeeding admirably this winter with its Municipal Symphony Orchestra, which as MUSICAL COURIER readers know is aided by that city. It assumes all the deficit resulting from the low prices of admission charged, twenty-five, fifteen and ten cents. Attendance at the Sunday concerts this season has averaged about 3,000, and a report received from a reliable source in Cleveland tells of "a remarkable growth in public interest and appreciation, owing chiefly to the fact that now the concerts under Christiaan Timmer possess real symphonic worth and value." Works produced at the recent concerts were by Mendelssohn, Saint-Saëns, Massenet, Berlioz, Grieg, Johann Strauss, Weber, Schubert ("Unfinished Symphony"), Bizet, Gounod, Volkmann, Lalo, Tchaikowsky, Beethoven, Lull, Reinecke, Dvorák, etc. At the concert of December 27 there will be Beethoven's A major symphony, Lalo's "Le Roi d'Ys" overture, and a "Parsifal" excerpt, among other numbers. The auditors are supplied at these concerts with program notes by Wilson G. Smith, written in such a vein that they can be understood by

others beside teachers of harmony and professors of mathematics.

Last Saturday's revival of "Euryanthe" at the Metropolitan serves to remind the New York Herald of an interesting and unfamiliar story: "Toscanini also conducted the work at La Scala, in Milan, years ago, and in the estimation of the Milanese operagoers the overture was so brilliantly done that he was applauded endlessly, the throng shouting to him to repeat the overture. Time and time again Mr. Toscanini tried to start the opera, but the applause was deafening. Finally in despair he threw down his baton and walked out of the orchestra pit. That was the cause of his leaving La Scala."

How thoroughly independent in its musical judgment is our great West, is illustrated by a passage from the Omaha Bee (December 11, 1914), written after a performance of "Lucia" in that city by the excellent San Carlo Opera Company: "The last time 'Lucia' was sung at the Auditorium, it was by the Metropolitan Opera Company. It is plucking no laurels from the wreaths of Caruso, Sembrich and the others, who sang that night, to say that the famous sextet was never better sung in Omaha than it was last night. One other fact impresses: On the former occasion almost as many people paid \$5 a seat to get into the Auditorium to hear 'Lucia' as were present last night at \$1 per seat. Which almost forces the conclusion that quite a multitude of the home folks have little difficulty in suppressing any ambition they may have to listen to grand opera, no matter what the price."

Plans for opera next season in the Boston Opera House are still in a state of uncertainty. However, the probability is that there will be a local company next season, and that this company will be recruited from the most unexpected of all sources. Boston is not desirous of being deprived of its opera, and strong influences are now at work toward a fulfillment of this wish. Henry Russell, manager of the Boston Opera Company, is in New York and expects to remain in this city until March. He told a representative of the MUSICAL COURIER recently that he was not yet ready to detail his plans for the future, but that he authorizes the statement that he is busy "on some big things, among them a contemplated season of opera in Boston next year." Mr. Russell expressed deep regret that his plans for another Paris season of opera should have been interfered with by the war. He had already received orders for many boxes for that season, and has letters from a number of people of great wealth and influence promising their support and patronage.

At a recent Philharmonic concert in Vienna, Felix Weingartner's brand new overture, "In Ernster Zeit," seems to belie the assertion that composers feel no desire to write music during war time. According to accounts, Weingartner used Tchaikowsky's "1812" as a model for "In Ernster Zeit." The French, English, Austrian and German national anthems are heard in contrapuntal conflict, with the Austro-German tunes triumphant, of course. The "Marseillaise" is introduced by Weingartner "in strident and mocking fashion," much as Strauss used the shrill voices in "Heldenleben" to characterize the music critics. The Russian hymn "is treated ironically, in new French whole tone manner, à la Debussy, par nobile fratrum." Finally, "at first softly and played by the cellos and basses, and then taken up as from afar by soft, full chords of the organ, one hears 'Gottesruhe,' which rises to a magnificent forte climax, and compels the hearers to rise from their seats and join in the concluding union of the German and Austrian hymns." At the Philharmonic concert the Viennese public received the novelty "with frantic enthusiasm, and the last part, the apotheosis, had to be repeated by Weingartner. Beethoven's fifth symphony ended the program majestically."

THE "EURYANTHE" REVIVAL.

Weber's sixth opera, and only grand opera, "Euryanthe," which was produced for the first time, October 25, 1823, at the Kärnthnerthor Theatre, Vienna, and has been revived from time to time during the past century with but slight success, was once more resuscitated from its pale paper tomb and made a living work of art on the stage of the Metropolitan Opera House, New York, on Saturday, December 19, 1914.

The book has been condemned from the beginning. Several attempts to remodel it have been made. Even as late as 1904 Gustav Mahler brought out a version of the work considerably altered by himself. But the libretto is not wholly to blame. A story that furnished Boccaccio with a novel and Shakespeare with a drama cannot be altogether without merit. Any one familiar with the "Decameron" (second day, ninth tale) and with "Cymbeline" must feel that cause of "Euryanthe's" failure lies deeper than the subject matter of the fundamental story which is to be found in the "Roman de la Violette" by Gilbert de Montreuil in the thirteenth century. Weber himself had a hand in fashioning the book for musical purposes. Helmine von Chezy willingly submitted her text to the critical revision of Weber, who was the greatest musical dramatic genius of Germany and who had spent all his early years with actors behind the scenes and his later years in the orchestral conductor's seat. If he did not know the opera house, no man ever knew it. He was satisfied with the libretto of "Euryanthe" and gave the best years of his life to the composing of the music. Yet the work was and is a failure. Why? Surely not because the vocal parts are so terribly exacting and difficult. Many of the voice passages are purely instrumental in character and uncomfortable to the singer. But Frieda Hempel as Euryanthe and Margarete Ober as Eglantine were not dismayed by any of the passages, high or low, rapid, broken, or sustained. If splendid singing and acting on the part of the two female characters in the piece could have redeemed the opera and carried it to a triumphant victory, the work of Frieda Hempel and Margarete Ober at the New York revival would have given "Euryanthe" its long deferred success. But success, in the accepted sense of the word, "Euryanthe" never can enjoy, in spite of many pages of ravishing beauty. From the beginning, in 1823, it was felt that the high strain of pathos was too long sustained.

The modern operatic public, however, could not feel much enthusiasm for "Euryanthe," even if the opera had once been as popular as "Der Freischütz." It must now suffer the fate of all works that have been surpassed by greater compositions of the same kind.

Lodge's "Rosalynde," for instance, was doomed when Shakespeare recreated and exalted it to "As You Like It." Marlowe's "Faustus," too, became little more than a literary and historical curiosity when Goethe's "Faust" appeared. Bach's contrapuntal works may never appeal to the great public. Nevertheless they have never been surpassed by any compositions of the same kind. Gluck's operas have an archaic grandeur of their own.

The grace and nobility of sentiment of Mozart's operas are in no wise affected by the romanticism of modern German dramatic opera. But Weber's "Euryanthe" is full of the acorns and saplings which subsequently grew into Wagnerian oaks. A hundred times one hears weak reminders of magnificent effects in "Lohengrin," "Tannhäuser," "Tristan" and the "Ring." All glory and honor to Weber for first having led the German muse to the enchanted world of romance and mediaeval chivalry!

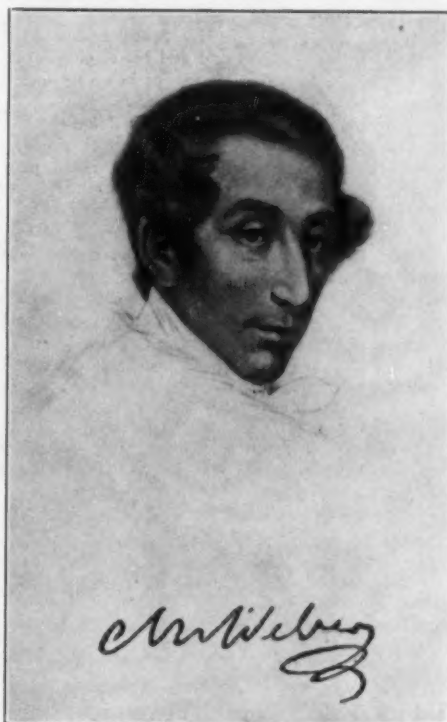
But, unfortunately for John the Baptist, he was overshadowed by the towering personality of the

great master he preceded. His lone voice crying in the wilderness is heard with respect and sympathy by the disciples of the Master, though it no longer has authority.

It is hardly necessary at this late date to single out for special admiration any of the many beautiful arias and scenes in this now venerable opera. It has been studied by musicians for nearly a hundred years, and its overture is in the standard repertory of every great orchestra.

At the superb performance under the direction of Arturo Toscanini at the Metropolitan Opera House, New York, last Saturday afternoon, Weber's picturesque and admirable orchestration was done full justice to. The difference between Weber and Wagner in the orchestra is due almost entirely to the chromatic brass instruments the latter master had at his disposal.

Weber had only the imperfect diatonic horns and trumpets, limited to the natural notes of the har-



CARL MARIA VON WEBER.

monic series. But the beauty of Weber's string accompaniments makes amends for the rich harmonies of Wagner's choir of brass. In the wood wind section of the orchestra Weber has never been surpassed. The wail of the long sustained and high notes of the bassoon and the plaintive tones of the solitary flute are enough in themselves to prove Weber's unerring dramatic instinct for the right music at the right time. Yet it cannot truthfully be said that "Euryanthe" is an opera one wishes to hear very often.

Hesiod remarked, some two thousand years ago, that sometimes the half is greater than the whole. In a like sense it may truly be said of "Euryanthe" that a very great deal of the music is much more agreeable than the sum total effect of the opera. But let no one lay sacrilegious hands upon it now to alter it and mutilate it into a popular success. It is what it is, and as it must remain. The world would not have thanked even a Phidias had he recut the stone deities of Egypt into another Venus and Apollo. "Euryanthe" is a landmark in the history of opera—the greatest work of the greatest operatic genius of Germany before the advent of Richard Wagner.

The part and music of Adolar the knight and the chivalrous lover of Euryanthe was intelligently acted

and vigorously sung by the tenor Johannes Sembach. Arthur Middleton was a dignified and complacent king who placed his voice well and produced a most agreeable tone. Hermann Weil gave a dramatic and convincing account of the unscrupulous Lysiart. His singing of the music showed that he thoroughly understood the composer as well as the librettist. Max Bloch was Rudolph, and Mabel Garrison sang charmingly the important music allotted to the small part of Bertha.

Weber could have found no fault with the performance, unless the modern conception of his music is totally at variance with what he had in mind in the early years of the nineteenth century.

Certainly Helmine von Chezy never saw such a rich and gorgeous stage production of her work as that which Giulio Gatti-Casazza and his technical experts furnished for this revival.

Before dismissing "Euryanthe" with a shrug of the shoulders the captious critic will do well to remember that Weber was thirty-seven years of age when his greatest work was produced, and even then his health was shattered by the white plague that carried him off to an early grave three years later.

When "Lohengrin" was first produced in 1850, Wagner was also thirty-seven. But he had had a quarter of a century to study Weber. All Wagner's later works were composed at a more mature age than Weber never reached.

What would have been the operatic history of Germany if Weber and Wagner had changed places?

No one can tell.

SGAMBATI'S ACHIEVEMENT.

It appears upon investigation that last week's MUSICAL COURIER cable relating to Giovanni Sgambati's recent death in Rome was correct. The passing of this scholarly and successful Italian musician (born of an English mother, in 1843) is a serious blow to a country whose present tastes in music were fostered and expanded very largely by this Sgambati, disciple of Wagner, Liszt and the moderns generally. He foresaw the certain musical decadence of Italy if it continued to encourage only the limited operatic style of its stage composers then in vogue, and he raised his voice long and earnestly in exhortation to his musical countrymen to develop the symphonic forms and to follow the liberating lead of Wagner in the domain of opera. The works of the later Verdi and the freedom in style of some of the operas by the Neo-Italians went hand in hand with Sgambati's missionary labors in the cause of art, and he, Martucci, Bossi, Perosi, da Venezia, Sinigaglia, and Wolf-Ferrari showed that also in the domain of absolute music Italy was beginning to assert herself seriously and successfully.

The symphonic, solo, concerted, vocal and oratorio compositions put forth by the seven writers just mentioned, today occupy a recognized place in the modern repertoire of soloists, orchestras and singing societies of all nationalities. Aside from his ability as a composer, Sgambati also was a splendid conductor and an excellent composer. All classes of Italian musicians adored him, not only for his great work of having taught his compatriots the meaning of the best in music ancient and modern, but also because he always was vitally interested in the welfare of his colleagues, and encountered them with gentle ways, modesty of speech and demeanor, and deep and sympathetic insight based on real knowledge and high personal accomplishment. Now that Italy has lost Martucci and Sgambati, their places will be conspicuously difficult to fill.

It is hardly generally known to musicians that the reorganizer of the Paris Conservatoire on what is practically its present basis was no less a person than Napoleon Bonaparte. He found time to do the work in 1800.

A RAGOUT OF REVIEWS.

There is a fatal fascination for us in seeking information and instruction through reading the music criticisms in the New York daily newspapers. Last week we followed them with particular interest and assiduity, for there were many doubtful points in the current music making about which we desired to have our uncertain mind set at rest. The appended literal extracts are the result of our devoted search for truth and light:

MME. GABRILOWITSCH'S RECITAL, DECEMBER 15.

Tribune. She displayed a voice of not a little natural beauty.
Herald. Her voice is not of marked beauty.
Times. Her tones are usually better when delivered with power than in mezza voce or less.
Staats Zeitung. Unfortunately she is too partial to forcing her upper tones in forte, causing a color unpleasant and acidulous.

MUSICAL ART SOCIETY CONCERT, DECEMBER 15.

World. The tenors were noticeably satisfying last evening.
Times. The chorus seemed somewhat less good than it has in some previous seasons; less good in quality of tone, particularly in the tenors.

PHILHARMONIC CONCERT, DECEMBER 17.

Herald. Ferrari-Fontana was in good voice.
Times. Ferrari-Fontana's voice was not at its best.
Globe. Mr. Ferrari-Fontana sang "Adelaide" with distinct effectiveness.
Evening Post. He sang Beethoven's "Adelaide" very badly.

Sun. On the whole, he sang "Adelaide" with taste and feeling.
Telegraph. His version of Beethoven's "Adelaide" was forced, oversentimental, windy, and suspirated. Rarely have we heard such a parody.
World. Mr. Stransky's men can play "Scheherazade" with more unanimity than they did last evening. The raggedness of attack was the principal flaw in the performance.

Herald. "Scheherazade" was played so well that admiration was aroused for the technical side.
World. In other respects the performance was interesting for the sonority of the instruments, the variety of nuance, and the admirable playing of the many incidental solos by the concert-meister.

World. The performance was interesting for . . . the admirable playing of the many incidental solos by the concert-meister, Maximilian Pilzer.
Press. The concert master Maximilian Pilzer, came far from doing justice to the important violin soli.

Sun. The beauty of Ferrari-Fontana's voice made a strong appeal.
Press. His voice lacked the resonance one recalls in his singing last winter . . . his tones showed a constant tendency to fall below the correct pitch.

Sun. The performance of the orchestra was of much interest. The compositions it rendered were well adapted for affording a display of power in fine tonal balance, brilliance of finish and the building of dramatic climaxes. These are all qualities in which the organization has excellent resources and its work last night again drew richly upon them and thereby added to a fine record of past achievement.

JAN SICKESZ RECITAL, DECEMBER 17.

Press. In the Schumann fantasia there could be no doubt that Sickesz is not only a pianist with a good technical equipment, but with enough temperament, in the best sense of the word, to speak its message with certainty.
Mail. He has now advanced to the front rank in his art.

Mail. He was at his best in the Schumann fantasia to which he gave just the right balance of poetic feeling and magnificent strength.
Tribune. His tone was warm, his touch delicate.

Tribune. Mr. Sickesz is a player of the energetic type, working hard for his effects, and caring little for ease or grace. His hammer-like touch gives a virility to his interpretations.

"TOSCA," DECEMBER 17.

Sun. Mr. Scotti had a nasal cold and his singing mechanism was in a very uncertain condition.
St. Louis Globe-Democrat. On the concert platform this singer is not happily placed.

Globe. Mme. Fremstad conformed without seeming effort to the requirements of a song recital.
Herald. A large audience applauded liberally.

Globe. The songs were pitched to reveal all its (her voice) beauties of quality and expressiveness.
Eve, World. None could fail to be impressed by its inherent beauty, by its capacity for transmitting sentiment.

Globe. It was marked by art of the sincere and elevated kind that we associate with this particular singer, by the absence of every meretricious appeal, by the welcome unconventionality of certain features.
Sun. In songs calling for playful humor she was not at all convincing though here her clear enunciation helped her much.

Globe. Her voice was in good condition. . . . Her command of tone color had satisfying play. . . . Her voice responded to the demands she made on it.
Sun. Mme. Fremstad was heard to the best advantage in the songs which called for the tones of her middle and upper scale.

Sun. She was happiest in Hugo Wolf's "Geh, Geliebter."
Press. She achieved her most impressive results in Schumann's "Der Spielmann."

Summing up the impressions gleaned from a perusal of the foregoing quotations we have come to the definite conclusion that Mme. Gabrielowitsch's voice is both beautiful and not beautiful; she should and she should not sing with power; the tenors were good and they were not good at the Musical Art concert; Ferrari-Fontana's voice was at its best, but it was not in good condition; its beauty made a strong appeal, but it lacked resonance and fell below the pitch; he sang "Adelaide" badly, in a forced, oversentimental, windy and suspirated manner—in

fact, gave a parody of it—and yet he sang it with taste, feeling and effectiveness; in "Scheherazade" the Philharmonic Society aroused admiration for its technique, but the principal flaw in its performance was the raggedness of the attack; Maximilian Pilzer played the incidental solos admirably, but came far from doing justice to them; the orchestra made technical slips, but on the other hand played with brilliance of finish; Jan Sickesz performed the Schumann fantasia superficially, but he spoke its message with certainty; he is in the front rank in his art, but does not play like a mature artist; he was at his best in the fantasia, but it lies beyond the range of his expression; his touch is delicate, but hammerlike; Scotti, in his best form vocally, had a nasal cold which put his singing mechanism into a very uncertain condition; Olive Fremstad, not in place in concert, answers easily to the requirements of concert; she drew a large audience, but the house was half full; her voice lacked beautiful quality of tone, but revealed all its beauties of quality; it was dull, but it impressed with its inherent beauty; the concert was monotonous, but welcome in unconventionality; her clear enunciation seldom was clear; her dry and pinched tones revealed tone color and proved that her voice was in good condition; her upper scale showed her at her best, but her upper register was less admirable than the others; the best thing she did was a song by Wolf, but better still was one by Schumann.

Is it possible that, with the prescience of genius, Milton saw in his mind's eye last week's New York daily newspaper music reviews when that great poet wrote about "confusion worse confounded"?

CHARPENTIER HEARD FROM.

It is known that Gustave Charpentier founded the Conservatoire de Mimi Pinson, out of gratitude for the success of "Louise," the opera comique in which he set to music part of the life story of a Parisian work girl.

The Conservatoire Mimi Pinson was intended to provide honest fun and amusement for those hard workers whose fingers rarely cease plying the needle.

"What has become of this gracious conservatoire since the horrors of war has flooded humanity?" asks J. F. Delma-Heide, in a letter to the MUSICAL COURIER, and he answers his own question: "Having met Gustave Charpentier, I asked him the question, and he was good enough to tell me that he had just returned from Dieuze, his native village in Lorraine, where all 'were filled with high courage and hope for final victory, though the present days are dark and dreary.' Charpentier's own brother is among the dead. He said to me: 'One must have the courage to be smiling though in deep sorrow, and I have come to see after "Mimi Pinson" and the musicians. I shall ask that concerts may recommence. Music can console until that moment when our victories must be vocalized. Why interdict music and absinthe; are the two on a level?"

"As to "Mimi Pinson," it is with pleasure I have seen her in ambulances and workrooms, thinking of the needs of others though her own go unsupplied.

"One Mimi Pinson told me yesterday that her lover had lost an eye in battle, but was fighting on in spite of it. "Then, when will the wedding be?" I asked. "Just as soon as he comes back, for I love him the more," she answered.

"Mimi Pinson asks to be allowed to be assistant nurse; her hard life often so necessitous has prepared her for the work. In about a month there will be 200 Mimi Pinsons in the hospitals.

"They all have offered to go to the front, but they will be needed in the environs of Paris.

"The young working girl, humble, ardent, generous, merits her place with the others in the golden book which France fills with heroic names. Has she not, smiling Mimi Pinson, replaced the rose in her bodice with the Red Cross symbol of Faith, Hope, Love?"

KAHN QUILTS CENTURY OPERA.

There is nothing to be said in comment upon the letter which Otto H. Kahn, of the directorial board of the Century Opera, sent to that body last Monday. It reads as follows:

Charles H. Strong, Esq., President, Century Opera Company.

DEAR SIR—When, in the spring of last year, the City Club of New York initiated the movement which, under its auspices, took shape in the formation of the Century Opera Company, I willingly accepted the invitation to co-operate in what I looked upon as a work of genuine cultural value to the community—with the reservation, however, because of the many existing claims upon me, that I should be free to withdraw when the undertaking was once fairly under way. Since then, through financial contributions and in other ways, I have demonstrated my serious interest in this endeavor to produce, in a dignified manner and in a spirit of serious artistic striving, opera in English at popular prices.

I believe the Century Opera has amply vindicated its call to exist. Having corrected the shortcomings necessarily incident to its first and somewhat experimental season, it has this year, throughout its performances, maintained a thoroughly meritorious standard in every department; it has given employment to young American artists for whom, owing to the very small number of operatic institutions in America, there is all too little opportunity in their own country; it has brought joy and inspiration to thousands of people of moderate and small means who have heretofore been denied the opportunity of listening to operatic performances. The souls of the people are hungry, and art, with those susceptible to its call, has power to nourish, as it also has power to soothe and heal, to stimulate good and to counteract harmful tendencies and impulses. The lowest priced seats (from 25 cents to \$1) were crowded at almost every performance with an earnest, enthusiastic, deeply interested and appreciative public, whose attitude and expressions have made it plain that to many thousands the discontinuance of the Century Opera would be a keen disappointment and deprivation.

Unfortunately, the financial results of the Century Opera Company have not kept pace with its artistic results, and all efforts to obtain needed funds, either through additional subscribers to stock or additional contributors to a guarantee fund, have as yet brought no adequate response. Personally, as you know, I have contributed a total of \$75,000, to the funds of the Century Opera Company and in view especially of the enormous and urgent demands for aid in relieving distress arising from the existing situation here and abroad, I do not feel justified in going beyond this amount under the present circumstances.

For a variety of reasons I have concluded that it is best that I retire for the time being from active participation in the affairs of the Century Opera Company and I therefore beg to resign herewith as a member of the Board of Directors. This does not mean that I shall cease to be interested in the movement for which the Century Opera Company and the City Club Committee on Popular Opera stand. On the contrary, my interest in that cause and my belief in its value to the community continue unabated and in due course of time I shall be willing, if it is desired and if circumstances warrant, to become again actively connected with it. Meanwhile, I shall be prepared, if needed, to duplicate any subscription which may be secured toward a fund of \$50,000 a year for three years, to maintain popular priced opera in English, a sum which I consider more than sufficient because, with such economies as can henceforth be effected without detriment to any essentials of a worthy and meritorious artistic standard, the company ought, under generally normal conditions, to become very nearly, if not entirely, self sustaining. It would be particularly gratifying if a substantial portion of that fund could be secured in large numbers of contributions, say from \$10 up or in even smaller amounts. From expressions that have come to me and incidents which I have had occasion to observe, I am hopeful that a campaign for small subscriptions and an appeal to thus give to the company a broad basis of popular support would meet with a considerable measure of success with that large portion of our people whom the Century Opera is primarily destined to serve and who, if I may venture the suggestion, might fittingly and with advantage to the institution be directly represented on the Board of Directors.

Yours very truly,

(Signed) OTTO H. KAHN.

HAMBOURG'S PLANS.

Mark Hambourg, who arrived in this country recently, has just finished a series of concerts in the New England States. During the latter part of January, Hambourg will give a piano recital in New

York, and he purposes remaining in this country until the spring. His tour is under the management of Haensel & Jones.

DE RESZKES AT THE FRONT.

A letter received by Oscar Seagle, the baritone, from his friend, mentor and artistic associate, Jean de Reszke, is worthy of reproduction as showing the sort of life some of the prominent European musicians are living during these troublous days:

Paris, November 16, 1914.

MY DEAR FRIEND—How nice of you to cable and invite me to go to America. Your telegram followed me in my wanderings to Paris, Tours, Deauville and finally Saint-Germain. All this on account of my son, who was traveling with his regiment of dragoons. You know the story of how he was admitted, after four days in the barracks, into active service at Meaux. He gallantly came through the campaign of the Marne. He was wounded, however, by a shrapnel and made a corporal.

After coming back to the quarters of his regiment to change clothing and horses, he returned to the front at Ypres.

You know my poor wife and her unbounded love for him and can imagine her torment and anguish.

As for Poland, I had left Edouard with his family, Victor, my sister, and other nephews and nieces marooned on the banks of the Varta. For two and one-half months I have not had the slightest news from them. It is terrible and if conditions are as bad as the papers here describe, I have good reason to fear for the safety of my relatives. Under such conditions I neither leave Europe nor give lessons. I hope that Providence will spare us from harm.

Thousand kind regards to your dear wife and the delightful little Jean.

Your devoted friend,

JEAN DE RESZKE.

ORIGIN OF THE "WACHT AM RHEIN."

What is the origin of the "Wacht am Rhein," the favorite song of the German armies?

It had no Arndt, no Körner for its parent, not even was it the child of a national or of a university movement; it did not even come from the banks of the Spree; a village druggist named Schneckenburger, of Wurtemberg, is responsible for it and sent it forth in 1840, just at the time of the German war effervescence which made a rupture with France seem imminent. It was therefore contemporary with Becker's famous "Rhin allemand," to which Alfred de Musset gave such a virulent rejoinder.

The poet-druggist's "Wacht" had only indifferent success, but someone was found to set it to music in 1854 for the silver wedding of the hereditary prince of Prussia, the future emperor William I. Still, in spite of these princely auspices, the "Wacht" remained obscure. It was the war of 1870 which brought it to the front, the Prussians taking it as their battle hymn.

But the druggist-author never knew his late success, for he died in 1849, bequeathing his manuscript to one of his fraternity at Berne. The museum of Berne then became possessed of it, and Fate wills that the "Watch" in its original status rests in a neutral country.

DESPITE THE WAR.

Despite the war, the yearly meeting of the Paris Academy of Fine Arts took place not long ago in the French capital. This function, usually looked forward to by Parisian lovers of music as a chance to hear the work which obtained the Prix de Rome of the current year, differed materially from previous occasions of the same kind, for the Académie des Beaux Arts, because of existing circumstances, omitted music from its ceremonies. M. Dagnan-Bouveret, president, in opening the meeting, expressed his homage to those absent but to be found in the front ranks of the army doing their duty.

A TACTLESS ARTICLE.

A decidedly cavalier article in last Sunday's New York Sun accused some of the singers at the Metropolitan of "bawling," "bellowing," "shouting," "barking," "howling," "shrieking," "screaming," etc. A more intemperate or tactless article has not appeared for years in a New York newspaper. It is not criticism; it is abuse of the most immoderate kind and its tone hardly suggests regard for that etiquette and good breeding which even severe criticism of public performers should observe. The singers at the Metropolitan do not sing to anger or to please the newspaper critics, but are much more concerned in the effort to give satisfaction with their art to the managing director, the subscribers and boxholders, and the executive board. The MUSICAL COURIER has several able vocal and musical experts in constant attendance at the Metropolitan performances, but not one of our staff of opera reviewers has reported any of the barking, howling, bawling, bellowing, etc., which the Sun critic claims to hear at our opera house. What has come over the spirit of criticism in this city? Why is it necessary to substitute personal insult for calm and judicious discussion of faults which the critic thinks he finds? Mme. Matzenauer is accused by the Sun man of "shouting and screaming," and Carl Braun is reproached by the same gentleman for "barking." Both offenses were said by the well bred critic to have occurred in "Walküre." Two competent MUSICAL COURIER reviewers were at the performance in question and declare the singing of Mme. Matzenauer and Mr. Braun to have been not only good but even excellent. Of shouting, screaming and barking, nothing was noticed by the trained hearers just mentioned. The Sun critic has at one bound placed himself on the same level with that peevish professional music commentator who declared in one of our local dailies recently that he no longer would attend concerts of "musical small fry." So long as our resident and visiting artists are willing to put up with that kind of press treatment, that is the kind of press treatment they will receive.

AN INTELLIGENT ARTICLE.

It is a pleasure to note that the editorial department in a paper like the New York Evening Sun seems to have musical taste and a correct artistic perspective. As a rebuke to the senseless attacks which some of the other dailies make on Richard Strauss and his "Rosenkavalier," the Evening Sun recently published an editorial notice calling attention to the great success of "Rosenkavalier" with the intelligent part of the public able to recognize a masterwork when they hear it. "Wagner's 'Meistersinger,'" says the Evening Sun, "is a comic opera written in the grand manner. Strauss' 'Rosenkavalier,' a quarter-century afterward, is a work of the same special class—a comic opera by a composer of supreme eminence, written in the grand manner also, but tuned accurately in the key of the twentieth century. Its production was an event of importance in Germany; its representations at the opera here are recognized as performances of distinctive artistic brilliancy. The thing in itself is a masterpiece which compels admiring recognition as often as it is shown upon that great stage. When such a musician as Dr. Strauss sits down to write a comic opera something extraordinary is bound to come out; the score of 'Rosenkavalier' is in itself a liberal education to musicians and students of music. . . . Some are for Paul and some for Apollon, in their enjoyment of operatic music, but everybody recognizes this piece as an 'extra'—a glittering intermezzo—a performance whose appeal is unique and mastering."

SAINT-SAENS ON GERMANY.

It will be remembered that the Music Academy of Munich and the Association of Musical Artists of Munich wrote a letter recently to Camille Saint-Saëns informing him that he had been dropped from both societies as an honorary member because of his published manifesto against Wagner in particular, and the Germans in general. This letter was reprinted in the *MUSICAL COURIER*, and through the efforts of J. F. Delma-Heide (now in Paris) we have been able to secure M. Saint-Saëns' reply to the communication in question. For purposes of reference that missive is given again herewith, followed by the answer of the composer. Both letters were Englished by Mr. Delma-Heide:

Letter from the Music Academy of Munich and of the Association of Munich to Camille Saint-Saëns:

"It is with as much regret as astonishment that the German musicians have learnt through the press that you also have deemed it necessary to encourage the hatred towards Germany and German artistic culture.

"Although we comprehend what grief it must be to you to see France invaded by German troops, yet we thought that a man of your eminence could only be carried away in such a violent contempt for Germany if indisputable evidence of what we are accused were forthcoming.

"Considering all that Germany has done for you, it had been better to refrain from expressing yourself in such a cutting manner. Your works have been played by German artists in German theatres. You were nominated honorary member of the great reunion of German musicians to fête the centenary of Liszt at Heidelberg in recognition of your appreciation of this great musical genius. You have been fêted in German towns, entertained by a German prince in his own residence; surely all these reasons should have prevented you as a well-bred man from participating in the malignant tone of the press.

"If you permit yourself to criticize the music of Richard Wagner, allow us to point out that you are in opposition to the French musicians and writers who have warmly extolled this German genius.

"If you feel persuaded that Wagner insulted France, you must base the assumption solely on 'Une Capitulation,' a comedy which Wagner wrote in 1870 in old style. Upon a close examination, you would be obliged to admit that Wagner simply made a very innocent reply which the circumstances of the moment rendered justifiable to the Parisians who before the war made fun of our misfortune. This reply was not directed against your country so tragically tested, and Wagner's satirical attacks were directed against the vanity of a personality towards which he expressed a well-deserved sarcasm. The music of Offenbach was artistically antipathetic to Wagner.

"We trust that the truth will be put in evidence by you as your days decline.

"Munich, October 17, 1914.

"Académie de Musique.

"Association des Artistes Musiciens de Munich."

Reply of Saint-Saëns.

"GENTLEMEN—The letter which you have done me the honor to address to me through the press is courteous in form, for which I thank you.

"It is not difficult to give an answer to it.

"You speak of the General Association of German Musicians of which I consented, as a foreigner, to become a member upon the invitation of Liszt long ago, before the events of 1870. From the beginning I had difficulties in my relations with this society, and when later these increased, going so far as inaccurate accusations, I gave my resignation. Many years passed, then came the Heidelberg fête; I was invited to take part in it, and my gratitude towards Liszt forbade a refusal. On this occasion I

was asked to re-enter the society. I accepted and was named an honorary member. Since that time the society has given many festivals, of which the programs have been sent to me, but none of my works figured thereon.

"I have not forgotten that German artists often have given my works, that the German theatres have reproduced my opera, 'Samson,' that I have received German orders. For all that I am grateful. What does it matter? Henceforth a river of blood and mud separates us. I can have no sympathy for a nation which treats signed treaties as a 'scrap of paper,' which destroys at Leipsic the costly treasures intrusted to it by France and England, which destroys heedlessly those marvels which time, wars of the Middle Ages and revolutions had respected; which massacres women and children, which causes civilization to degrade itself to the lowest of barbarisms, which blatantly announces its intention to enslave three-fourths of Europe.

"Richard Wagner has become the artistic personification of modern Germany; every good German erects his effigy beside that of his Emperor; Germany has used his genius to spread the German spirit into that of all nations. For this reason, I combat it and it is not my fault if Wagner, in putting 'Une Capitulation' in the complete list of his works instead of allowing it to be forgotten, has furnished a weapon against himself. Why should he speak of French mockings at the beginning of the war? What were they compared with the gross insults toward a vanquished enemy?

"I wrote some years ago: 'Formerly Germany was loved; now it is feared.'

"In these days, Germany is hated, execrated, and that hatred, that execration is deserved.

"(Signed) C. SAINT-SAËNS."

INTERNATIONAL.

From London Musical News is this:

The New York *MUSICAL COURIER*, of November 11, 1914, has the following paragraph: "The International Music Society of Leipsic has been dissolved because the war made it impossible to maintain the relationships necessary for its existence. Its most prominent members were Germans, French, English, Belgians, Russians. This year's annual meeting of the society was held in Paris, where Hermann Kretzschmar, the director of the Berlin Royal High School, was elected president. Kretzschmar recently resigned, and as all of the prominent Germans followed his example, the only thing to do was to dissolve the society, at least as far as Germany is concerned."

Passing over inaccuracies contained in the paragraph, we observe that the German members have no power to "dissolve" the society, even "as far as Germany is concerned," unless all the five national sections lying within Germany have severally determined to wind themselves up; and it seems improbable that that has occurred. Outside Germany, again, there are no less than twelve national sections, of which the United Kingdom and colonies form only one. The large majority of the members are found outside Germany.

We have already made our comment on the society as a whole on October 24 last. Those who at the present juncture hold technically the balance of central executive authority conceive it their duty to take advantage of that position, by maintaining the constitution of the society, keeping open its cadre, and waiting for better times. This they are resolved to do, holding it as an obvious duty not only to the existing members in the different parts of the globe and the past record of the society, but also and principally to the excellent international principle, which is the society's basis, and which was originated in Berlin itself.

The war will not last for ever, and as we then said, there is nothing to prevent national sections from doing what they like in the meantime (which they are competent to do under the existing rules), and, when the war is over, taking joint action again as before. The position of the German members concerned in this case, as shown in cuttings from the American press, is perhaps obscure; in so far as it exhibits them in the light of wreckers of a fine society, which was originally their own creation, they have not our sympathy.

ON ELGAR'S "GERONTIUS."

Elgar's "The Dream of Gerontius" is not held in very high esteem by the *MUSICAL COURIER*, but it appears that some persons like it, and this paper is too wise to quarrel with anyone for not sharing in its musical opinions. Time is the best adjudicator to settle such questions and the *MUSICAL COURIER* can afford to wait, for it will be here to receive the verdict long after everyone concerned in the present discussion shall have passed on to that bourne whence no traveler returns and where the only music is that of the angelic choir and the celestial harp orchestra. Perhaps, however, some of Elgar's music will be in their repertoire. Let us hope, in such an event, that those who differ from us will be in the place where the heavenly concerts are held.

Walter Damrosch wrote a letter to the New York Sun a week or so ago deploring the lack of public interest in "The Dream of Gerontius" and in oratorio generally. Mr. Damrosch confounded the two subjects. The public is interested in the right kind of oratorio, but not in uninspired works like "The Dream of Gerontius" and "Hora Novissima," to name only two modern products. The one is operatized choral writing with orchestration savoring of Wagner, and the other is a long winded exercise in vocal counterpoint, with schoolmaster instrumental accompaniment.

A few days after the Sun published the Damrosch letter, one of the readers of the paper retaliated with an answer which is so strong, so dignified and so correct that it disposes of the subject finally, and on that account we reprint the communication in our own columns:

To the Editor of the Sun—Sir: Mr. Walter Damrosch's letter deploring the lack of appreciation by the people of New York City of Elgar's "Gerontius" leads me to suggest that perhaps there are reasons for this other than those referred to by Mr. Damrosch. Since there is no indication of a lack of appreciation of symphonic music by what he calls "our great middle class," and since symphonic music represents one of the highest types of musical art, one is led to ask if the trouble is not with the oratorio rather than with the public. It is doubtless true that American adults do not sing and that they care little for choral music, but I prefer to think them discriminating enough to realize how few choral compositions there are on the high level of the greatest symphonies.

If one tests "Gerontius" by the laws of good art one finds it considerably below the highest standard—below, for example, the fifth symphony of Beethoven and the fourth of Brahms. "Gerontius" is to a certain extent artistically incoherent; the two symphonic masterpieces will bear in this respect closest inspection. The oratorio form has always been somewhat anomalous, sometimes through containing too great disparity of styles—i. e., with too low an organization (as in "The Messiah"; sometimes as in "Gerontius") because the text is relied on to hold together a musical structure that is not self-supporting (the kind of structure that, in opera, is made possible by action). "Gerontius" is a sacred opera without scenery, costumes or action. It will not bear comparison with Brahms' "German Requiem" as to either musical coherence or profundity of thought. From the point of view of the musical expert it is full of interest, but eventually the public comes to realize that it lacks something of artistic intelligibility; that in spite of its separate and individual beauties it is not, as a whole, satisfying.

Mr. Damrosch has doubtless conducted "Gerontius" many times and has a professional's love for it, but just as professional hate could not kill one of Beethoven's symphonies (though it tried hard enough) neither can professional love raise "Gerontius" one inch above its real level, a level which the force of public opinion and taste finally adjusts.

THOMAS WHITNEY SURETTE.

Concord, Mass., December 18.

BUSONI COMING.

M. H. Hanson has received a cable from Ferruccio Busoni stating that he would sail from Genoa on January 6 by the steamship Rotterdam. Busoni will be accompanied by his family and servants and plans to remain in America all summer.



We Apply for a License.

We are in receipt of the examination papers of the Minnesota Music Teachers' Association, and we herewith make application for a license, submitting, in accordance with the requirements, our answers to the printed questions of the examining board. We hope that the fact of our having selected the questions we desired to answer will not militate against our chances of receiving the coveted certificate and permission to ply the teaching trade. Questions and answers are subjoined:

Q. What do you understand by piano technic?
A. Technic is something for which pianists get the devil when they haven't enough of it and for which they get the devil when they have too much of it. The lack of technic often may be concealed by playing slowly and with much feeling and using plenty of pedal.

Q. Name and define three principal varieties of piano touch.

A. Pin finger touch, mucilage touch and pile driver touch.

Q. Describe the mechanism of the damper and una corde pedals.

A. They have two straight sticks and metal foot rests and look something like a large dollar sign. On our piano the una corde pedal usually squeaks.

Q. What is a sonata?

A. There must be a mistake in this question. Should it not read: "Why is a sonata?" Assuming the error to exist, we take the liberty of making the correction, on the next line.

Q. Why is a sonata?

A. Well, we don't know that, either.

Q. Name and define twenty musical terms occurring in piano music.

A. "I played this perfectly at home," "I can't remember the beginning, but some of it sounds something like this," "I wish they wouldn't put in so many sharps," "Did I skip a page? I didn't notice it," "Yes, mother, I practised just one hour." We know fifteen more of these and will furnish them if it is absolutely necessary.

Q. Who invented the pianoforte?

A. Heaven only knows.

Q. Name the two outside pedals on the pianoforte.

A. The right and the left.

Q. What is an Invention?

A. When a pupil writes, "I cannot resume my lessons this fall, because"—and then states the reason.

Q. Who wrote the "Well Tempered Clavichord?"

A. We do not swear.

Q. What course should you pursue with a pupil who has long tapering fingers, the first joints naturally curving outward? and with one who has short, stubby fingers and compact wrists?

A. Put the fingers through a clothes wringer.

Q. What course would you pursue with a pupil who is overtemperamental and who does not use any judgment?

A. Speak to her mother privately.

Q. Name five eminent pianists living, and mention their distinguishing characteristics.

A. Josef Lhevinne—spells his name with an H. Leopold Godowsky—wears a fur coat. Alberto Jonas—plays tennis in an armory. Olga Samaroff—always rises after finishing the last measure of a concerto in public. Ourself—we do not eat rice in any form.

Q. What do you think is the best method of breathing, and why?

A. Through the nose or mouth, because it is not advisable to use the ears or eyes for that purpose.

Q. What would you do with the voice of a beginner?

A. Treat it with cyanide of potassium.

Q. Define the following terms: Chorale, canon, pedal point, passacaglia, three inch pressure, mixture 3 rank, free reed, composition pedal, modulation, transposition.

A. We know nothing of automobiles.

Q. Outline a course of study covering the first year of vocal training.

A. Take eight lessons, sing constantly for your friends,

insist on a hearing by Gatti-Casazza and if he does not engage you, say that you are as good as if not better than certain artists now at the Metropolitan and accuse Gatti-Casazza of being prejudiced against real talent and against Americans.

Q. When would you suggest a study of oratorio and opera?

A. About half past two.

Q. Name ten famous song composers.

A. Irving Berlin, Charles K. Harris, Kerry Mills, Lou Hirsch, Gus Edwards—but why go on?

Q. What would you teach a beginner during the first lesson?

A. To use the door mat on rainy days, refrain from eating garlic just before the lesson, and always pay in advance.

Q. What do you consider the most helpful and indispensable studies written?

A. "One Hundred Ways to Use a Punching Bag" and "How to Play Draw Poker."

Q. How would you correct the heavy, scratching tone sometimes encountered in developing *marcele staccato*?

A. Strike the offender a heavy blow in the face, or pinch him or her severely in the fleshy part of the arm.

Q. Name the external parts of the violin.

A. The outside, and-er-er-we forget the rest.

Q. What is the difference between an oratorio and an opera?

A. About five dollars.

Q. How can you overcome throaty singing?

A. Keep quiet.

Q. In what respects did Wagner's idea of opera differ from that of his contemporaries?

A. He desired to make more money than they did; he hated to pay his bills; he invented the light motif and the darkened auditorium.

Q. What influences outside of music greatly aided the growth of the romantic movement?

A. Kissing, moonlight boating, dancing and the evolution of the corset.

Q. What was the difference between French and Italian opera of the eighteenth century?

A. We don't know. Those singers always are fighting about something or other.

Q. Compare the organ music of France, Germany and England.

A. We are neutral.

A Good Idea.

A practical and very timely thought is that of Mr. and Mrs. Ossip Gabrilowitsch, who suggest an excellent way to celebrate Christmas and help the Red Cross at the same time. The Gabrilowitsches are sending out this engraved card:

TO OUR FRIENDS.

In consideration of the immeasurable need and suffering which prevail in Europe at this season, we have determined to send all our Christmas presents to the Red Cross and beg our American friends not to doubt our well wishing thought of them on Christmas day, despite the fact that we give them no material proof of it.

CLARA AND OSSIP GABRILOWITSCH.

Chicago Will Be Pleased.

Mary Garden has landed on our shores, and to a Tribune reporter she said, as she landed on our shores: "Opera? What is that?" A pretty sarcastical paragraph could be constructed out of this, but we prefer to let some one else do it. Personally we like Mary's performances, opera or no opera.

Yes, Sir.

Sirs are almost as numerous among British musicians as iron crosses among German soldiers. In a recent paragraph in the London World reference is made to Sir Henry

Wood, Sir Hubert Parry, Sir Alexander Mackenzie, Sir Frederick Bridge, and Sir Charles Stanford, all of whom excepting the first, conducted works of their own.—New York Evening Post.

Rosenthal's Alibi.

Moriz Rosenthal, facetious as ever, wrote to his English managers not long ago, cancelling his tour in Albion. He remarked at the end of his letter: "I hope that my friends in England are my friends still. I didn't start the war, you know."

Making Music Neutral.

Clarence Lucas says that if music had a censor we might get notices like this:

It is semi-officially reported from ——— that the well known singer ——— was enthusiastically received by the public at ——— on the occasion of a grand benefit concert in the ——— hall, and that Manager ——— has been compelled to announce another concert in the same city next ———, which necessitates cancelling all the appearances of ——— at ——— during the week of ———.

Our Contest.

Can you tell, quickly, and without referring to your collection of orchestral scores, to which well known symphony the following detailed description applies? It was published recently in the program book of one of the large American symphony orchestras. If you recognize the work, send us your guess, your name and your address, and we will enter you as one of the competitors in our prize contest. The first example we gave was Brahms' E minor symphony and last week's notes referred to Tchaikowsky's B flat minor piano concerto. Fourteen guessed the former and twenty-one the latter. Altogether we have received fifty-nine guesses in the great contest. Here is this week's puzzle.

I. "The principal subject begins at once in the violins over an agitated figure in the violas. The transitional passage leading to the second theme begins with the material of the opening subject *p*, but a new idea appears eight bars later, *f*. The second theme, in B flat major, is announced by the strings and—in the second and third measure of it—by the oboe and bassoon. Following this there is heard some development of the principal subject, and the exposition is then given repetition. The development is concerned entirely with the principal theme. The recapitulation presents the chief themes much as before; the transitional passage is almost twice as long as that in the exposition, and the second subject is written in G major. The movement ends with a coda based on the material of the principal theme.

II. "This movement, like the preceding, is written in sonata form. Its first theme is really divided between the bass, and the figure taken up in succession by the violas, second and first violins. The little fluttering figure that occurs in the first violins after the repetitions of the theme is given important development in the second portion of the movement. The second theme is in B flat major and begins in the strings. The development is short, and is based largely on the fluttering figure previously referred to. It is followed by a recapitulation in which the principal theme and second subject are reheard, the latter in E flat major.

III. "This is constructed in the usual three-part form, the theme in three-bar rhythm. The trio, in G major is announced by the strings, piano, six measures later being continued by the woodwind. The whole character of the trio is in contrast to that of the opening portion of the movement. The third part repeats the first exactly.

IV. "With the principal subject of this closing movement a return is made to the passionate character of the first. The subject contains sixteen measures, divided into two portions of eight measures, each repeated. The transitional passage (thirty-nine measures long) is built on a bustling eighth note figure. The second theme, announced by the strings, is in B flat; the opening phrase is later taken up by the woodwind and leads to a *forte* section—similar in

character to the transitional passage. This closes the first portion of the movement. The development is made up of an imitative working out of the first two measures of the principal theme. This is followed by a recapitulation, the second subject of which is in G minor."

Maligned.

No, Eglantine, we did not allude to the tenor's "wobbling;" we wrote distinctly "warbling."

Sounds Like Delehanty.

Dear Variations: Would you kindly inform me as to who wrote that imperishable line: "I'd rather be a music critic than be right?" Thanking you for an early reply,
Very sincerely,
JAMES B. DELEHANTY.

Stealing Kreisler's Stuff.

Kubelik is reported to be in the Austrian army and is said to have received a slight wound during the fighting in Galicia.

Cable Badly Wounded.

And, by the way, Mark Hambourg, the pianist, tells us that very recently a London paper published a squib about Kreisler to the effect that when he made his concert reappearance in New York he came upon the stage attired in his lieutenant's uniform and limping painfully, while his wife, dressed as a Red Cross nurse, accompanied him at the piano.

For Schiller Students.

Hans Hippel—"Do you like Wallenstein's 'Lager'?"
John Smith—"I've never tried it. Würzburger is good enough for me."

Hypothetical Case.

What would that boycotting English committee of musicians do if there came before them the case of a violinist with a German name who studied in Liège, plays Russian music with French elegance, likes Vienna rolls, smokes Turkish cigarettes, has an aunt residing in Amsterdam, N. Y., and has a copy of the Elgar violin concerto which he borrowed from a Servian colleague? Would such a person be allowed to play in an English orchestra?

Bars Sinister.

Christmas would be an ideal institution if it were not for the carols.

LEONARD LIEBLING.

Cincinnati Orchestra Plays Novelties.

Cincinnati, Ohio, December 18, 1914.

Two important novelties and a Haydn symphony comprised the program for the sixth concert of the Cincinnati Symphony Orchestra season this afternoon in Emery Auditorium. The concert was, on the whole, one of the most brilliant and interesting of the current year. Dr. Kunwald opened the program with the Haydn symphony, No. 98, in B flat. (No. 8 in the old Breitkopf and Härtel edition, further identified as No. 4 of the "Salomon" set of twelve symphonies composed by Haydn on his visits to London.) Ever fresh, and endowed with that spontaneity which marks all of Haydn's works, the symphony was given in gala style, working up to a splendid climax in the last movement.

Perhaps the most absorbing topic of the afternoon was the symphonic tone poem by Hugo Wolf, "Penthesilea," played for the first time by the Cincinnati Symphony Orchestra. The work deals with the fight of the Queen of the Amazons for Troy against the Greeks; the mythological "Feast of Roses" and Penthesilea's destruction of Achilles, and her own self-inflicted death. The first movement is a graphic picture of the departure for battle and the encampment of the hosts of Amazonians at nightfall. Penthesilea's dream, which follows, is an interlude of rare beauty and charm. The final scene depicts "Combats, Passions, Frenzy and Annihilation," and the orchestra pictured eloquently all that these dark titles convey to the imagination. The work was given a vigorous and wholly dramatic reading. Another novelty was the Smetana symphonic poem "Vysehrad," orchestrally brilliant and very effective, with moments of great poetic beauty. In these two works the orchestra displayed its technical efficiency and tonal splendor to good advantage.

Dr. Fery Lulek, baritone, was the soloist. He sang the aria "God Have Mercy," from "St. Paul," and two songs, "Salomo" and "Die Drei Wanderer," by Hans Hermann, most skillfully orchestrated by our local composer, Louis Victor Saar.

Dr. Lulek's voice is limited in range, but rich and resonant. His sense of the dramatic and his artistic interpretation are in themselves great assets for a singer. In response to demands for an encore he sang Bohm's "Still Wie Die Nacht" with beautiful legato and convincing sentiment.
JESSIE PARTLON TYREE.

Mme. Rappold to the Rescue.

Had not Marie Rappold, who has only recently returned from Europe, stepped into the breach for the Philadelphia performance of "Aida," Tuesday evening, December 15, the Metropolitan Opera Company might have found itself without a singer for the title role, for Emmy Destinn, who usually sings this part, was seriously incapacitated up to the last hour, because of a severe cold.

Although she is reported not to have sung Aida for three years, Mme. Rappold, when called upon by the opera directors, essayed the role with only a preliminary running over the score with Conductor Giorgio Polacco at the piano. Her success is truly said to have been astonishing under the circumstances.

Of her work, the Philadelphia press spoke in highest praise on the following day. She not only "looked the part," but her portrayal was "lithe and buoyant." Her voice was referred to as "lovely and sympathetic," her interpretations as "worthy." "Performance admirable," "de-



MARIE RAPPOLD.

cided success," "unaffected sincerity," "appealing pathos" and "Rappold left little cause for regret" are all expressions used by the local press in their story of her "real triumph."

Harrison-Irvine Musicales.

A pleasant feature of the musical season in New York each year is the series of Sunday afternoon receptions to people well known in the music world, given by Jessamine Harrison-Irvine, at her studio in Carnegie Hall. The first reception of this season was held on Sunday afternoon, December 6, and was in honor of Regina de Sales, the vocal teacher of Paris who recently came to this country. The music on this occasion was furnished by Pauline Gisselmann, pianist, assisted by David Hochstein, violinist. Miss Gisselmann, who is but sixteen years of age, is the MacDowell Club scholarship pupil of Thuel Burnham, the Parisian pedagogue, for whose studio she is preparing under the guidance of Mme. Harrison-Irvine. She played a composition by Bach, a Beethoven sonata, four Chopin numbers, and a group by modern composers, giving each number a careful interpretation and displaying a thoughtfulness beyond her years.

Mr. Hochstein played compositions by Schumann, Brahms, Elgar, Tchaikowsky, Paganini and Sinigaglia in a finished manner, winning much applause.

Walter Golde was a skillful and sympathetic accompanist.

Coale-Wright Joint Program.

On Sunday evening, December 13, in the Christian Union Congregational Church of Upper Montclair, N. J., the regular musical service was given by Bella Coale and the choir under the direction of Annola Florence Wright. This was the program: "Toccata and Fugue" in A major, Bach; "Pastorale" from the "Sixth Symphony," Widor; "Alle-

gretto" in B flat, Goldmark; "Adagio" from "Symphony Parthétique," Tchaikowsky; "Madrilal," Simonette, Dickinson; "Toccata" in C, D'Every.

Following this, Mendelssohn's "Hear My Prayer" was sung by the choir under the direction of Annola Florence Wright.

Oscar Seagle's Recital Tour.

Oscar Seagle has been touring the West, South and Southwest in the intervals of his teaching in New York, where he has a studio for the winter. He has limited the number of his concert engagements in order not to interfere too greatly with the work of his pupils, but, as usual, he is much in demand and has already traveled rather extensively.

He was heard recently at a concert given under the auspices of the Alumnae Association of the Northwestern School of Music, Evanston, Ill., where he sang a varied program, well illustrating his versatility. Among his selections were songs from the Old French, and Old Irish, numbers from Schumann, Brahms, Dvorak, from the modern French and some of the best of the American composers. He scored a flattering success. Frank Bibb, who accompanied Mr. Seagle, was represented on the program with an "Indian Elegie" which proved to be an attractive number.

It would be superfluous now to speak of Seagle's splendid art, but it may be added that his rendering of the "Prologue" to "Pagliacci" was a masterly piece of interpretation and showed the artist's wonderful skill in character delineation. Dr. Lutkin, dean of the music department of the Northwestern University, is said to have remarked after this concert that Seagle was undoubtedly one of the greatest living baritones, an opinion which was certainly shared by every member of the audience present.

Mr. Seagle was again heard in recital in Minneapolis on December 2, when a program differing in almost every particular from that just mentioned, but no less illustrating the baritone's remarkable versatility, was given. His interpretation of a set of French songs was especially commented upon as being unusually in accord with the esthetic tendency of the French school of today; and his remarkable ability to vary his tone color so as to suit every mood of the composer was noted as a piece of art which very few singers on the stage today are in a position to imitate.

Elsa Lyon in Newark, Ohio.

Elsa Lyon sang last night before one of the most critical and appreciative audiences Newark has ever summoned. . . . The perfection of language, the study of diction, the study in dramatic schools all have engaged Miss Lyon's best and constant efforts.

Last night's concert proved to every musical critic the scope of her training. Finished taste marked each number's rendition. No more dramatic interpretation could have been given without a company and costumes. The cool, even studious, technic dominated the entire program. . . .

From behind scenes came the Brangaene call, before the audience had seen the singer. Mellow, sweet, voluminous, clear, pure and lovely, sustained in perfect German came the warning cry. This was considered by many the finest number on the program.

A technical aria followed in Italian, difficult and superbly done, showing the full measure of her training.

Then came a group of four German songs of Brahms, absolutely different in meaning, and by contrast proving the singer's dramatic impersonation. . . .

The promise of her voice is great. Its growing soprano register has brilliant promise, and as ever her dramatic feeling so gracefully expressed carries truth in every tone.—Newark (Ohio) American Tribune.

And she sang well. The auditors were sympathetically responsive to her efforts to please, and with discriminating enthusiasm received the varied list of offerings. . . . The vast improvement noticeable in the artist's technical demeanor, the broadening of her musicianship, the intelligent comprehension displayed in her versatile renditions of numbers demanding a high order of mental and artistic equipment, made her appearance a veritable triumph. Her skill in impressing upon an audience the true meaning of the composition she was singing, in a language not familiar to the great majority, was consummate. . . . The intensity of passion in the love song from "Salome" was just as intelligible as if sung in English. The dramatic possibilities were made to show themselves by the intonations, as well as by the fervent appeal of the singer's skillful art and natural musical temperament. . . . Last evening's concert was one of true musical merit, as well as a personal success for this Newark young woman, who has by natural endowment and conscientious effort come to the front in the highest line of artistic endeavor.—Newark (Ohio) Daily Advocate.

Marshall Kernochan and "The Snugglers."

At a recent concert Marshall Kernochan's popular "Snugglers' Song" was performed. Seated in the audience the composer heard some young women discussing this particular song, following its performance. "It's a good song, but what a funny name" commented one of the girls. Scanning the program, the composer found the title had been printed "Snugglers' Song."

At the Pittsburgh national musical convention one of the speakers will be Hans Schneider, of Providence, R. I., whose topic is to be "Physiological Memory as Related to Piano Playing and Teaching."

GRAND OPERA IN NEW YORK.

Weber's "Euryanthe" Revived at Metropolitan Opera House—Double Bill Substituted for "Gioconda" Owing to Singer's Indisposition—"Boheme" Given in Brooklyn.

"Rosenkavalier," December 14.

Strauss' symphonic light opera, with its mixture of comedy and philosophy in the text and its mixture of humor and scintillating cleverness in the orchestration, is today the most interesting work to be heard at the Metropolitan outside of Wagner and one or two of the older Italian operas.

Great was the consternation of several of New York's aged and hysterical music critics when "Rosenkavalier" first made its way into New York, for it is written in a style which they do not understand and are incapable of assimilating. However, the public at once took to the new work and the moment the attendance warranted the retention of "Rosenkavalier" in the regular repertoire, the critics sheepishly stopped their diatribes and now some of them are beginning to write about the Strauss masterpiece as though they had recognized its worth from the start. All this is very amusing to observers who watch the musical doings of New York without becoming a party to the bickerings, intrigues and posings which infest the ranks of those in the active tonal circles.

Last week the cast in "Rosenkavalier" made even more certain of the opera's popularity by giving it a spirited performance. Margarete Ober was the mischievous cavalier and Otto Goritz the cumbersome Baron Ochs. Paul Althouse did with skill and taste his limited tenor bit. Frieda Hempel was in glorious voice and carolled as sweetly and smoothly as any nightingale. Hermann Weil, the Faninal, put excellent singing and effective histrionism to his credit. Elisabeth Schumann was a demurely attractive and very tuneful Sophie.

When all is said and done, however, the chief potency of "Der Rosenkavalier" lies in its orchestral score, which is nothing short of marvelous in contrapuntal mastery, harmonic charm, characterization, and in the flash and play of instrumental color. As an orchestral painter no greater man than Strauss ever has put pen to paper.

"Tristan and Isolde," December 16.

German opera held the boards also on Wednesday evening, and again those who center their attention upon the orchestra rather than upon the stage, had a rare treat, an unalloyed one, in fact, for Arturo Toscanini had charge of the baton. He surcharged his players and singers with a fervor and a finish which are not apparent when other hands lead the Wagner works at the Metropolitan.

Jacques Urlus, whose Tristan has been admired here before, repeated his admirable presentation, ardently sung and passionately acted. Mme. Gadski put into her Isolde all the poetry, fire and vocal plenitude which always distinguish her reading of the role. She is a wonderfully

satisfactory artist who never seems to be out of sorts or out of voice.

Mme. Matzenauer, the Brangaene, makes that part stand out impressively by virtue of her temperamental interpretation and her artistic vocalism, tempered to suit each separate mood of her music. Hermann Weil and Carl Braun, in the deep toned measures, were a strong asset in the success of the evening, what with their resonant voices and authoritative participation in the drama.

"Tosca," December 17.

Robert Leonhardt as the Sacristan represented the only change in cast in the familiar "Tosca" as given at the Metropolitan. In the small role allotted to him Leonhardt acquitted himself ably. Geraldine Farrar, as the picturesque and pretty actress who carves so effectively, did her acting with excellent technic and her singing with a trifle of vocal

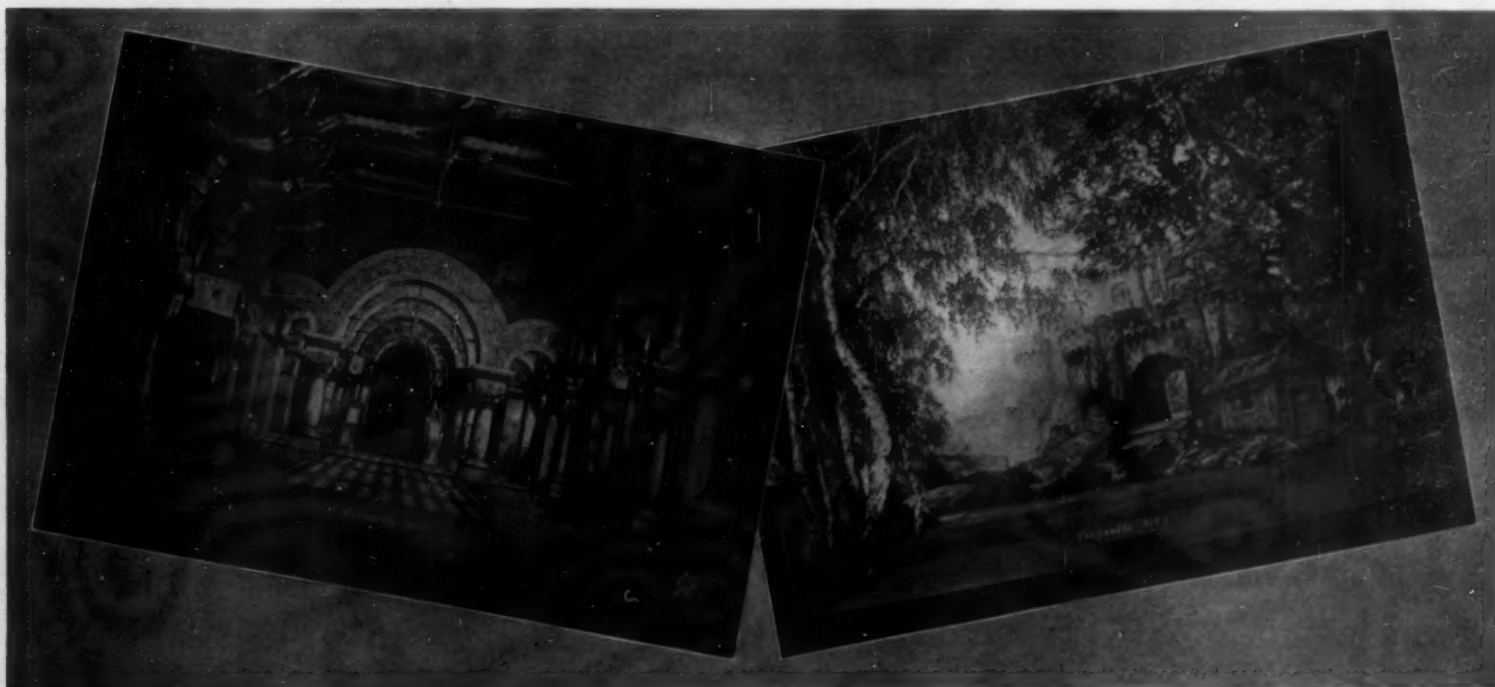
forcing here and there. Martinelli's mastery of the role of Mario now is completely realized. All the uncertainty of his former efforts has vanished and he moves at ease both in the dramatic and tonal phases of the part. Scotti as Scarpia has fallen into set ways, which begin to savor of the mechanical. In smaller roles Sophie Braslau and Messrs. Rossi, Bada, Bégue and Reschiglian, helped the ensemble conspicuously. Toscanini conducted.

Double Bill, December 18.

Owing to the indisposition of Mme. Destinn, the season's first change of bill occurred on Friday and "Gioconda" was replaced by "Cavalleria Rusticana" and "Pagliacci." Mme. Gadski, not at all fatigued by her intense Isolde portrayal of two days before, put a wealth of passion and feeling into her Santuzza, which together with Luca Botta's vital Turiddu and Giorgio Polacco's warm and inspiring reading of



SCENE FROM "EURYANTHE" REVIVAL AT METROPOLITAN OPERA HOUSE.
Left to right: Johannes Sembach (Adolar), Frieda Hempel (Euryanthe), Arthur Middleton (The King).



Photos by White, New York. Published by courtesy of Metropolitan Opera Company.

TWO SCENES FROM "EURYANTHE" REVIVAL AT METROPOLITAN OPERA HOUSE.

the score, gave the Mascagni opera a vividness and grip that aroused the house to unqualified enthusiasm.

Also in "Pagliacci," Polacco stirred the pulses with his temperamental baton, and in this respect he was seconded ably by Caruso, the inimitable Canio, who loves to appear in that role and shows it in his every motion and his every tone. As Tonio, Amato ranks worthily with his tenor associate, and never fails to win ringing plaudits for his affecting delivery of the prologue. Lucrezia Bori, as usual, was a Nedda who filled the eye with her visible charms and wooed the ear with her sympathetic voice and its adroit employment. Presented by such a cast, it is difficult to say how many years "Pagliacci" will remain popular at the Metropolitan.

"Euryanthe," December 19 (Matinee).

The account of this revival will be found in the editorial section of the MUSICAL COURIER.

Metropolitan Sunday Concert.

The Sunday evening concert, December 20, had Fritz Kreisler as the "guest" soloist, and in Tchaikowsky's violin concerto and several short morceaux he pleased his hearers greatly.

Frances Alda sang a "Le Cid" aria and some songs with her customary care and taste and won well deserved plaudits.

Arthur Middleton very tactfully selected a "Messiah" excerpt as his big number ("Why Do the Nations so Furiously Rage?") and by avoiding concert performance of operatic music proved his true artistic conscience. His voice is fine in quality and flexible in employment and he shows rare sense of dramatic and musical values.

The orchestra played the "Rienzi" overture, the ballet music from Saint-Saëns' "Henry VIII," and Halvorsen's "Triumphal Entry of the Bojars."

BROOKLYN ACADEMY.

"Bohème," December 19.

Puccini's best opera was the offering of the Metropolitan Opera Company on the occasion of its fourth subscription performance of the season in Brooklyn last Saturday night. The beautiful auditorium of the Academy of Music held a large and appreciative audience, and the production was fully up to the Metropolitan organization's standards.

Lucca Botta, in excellent voice, gave a compelling and sympathetic delineation of the role of Rodolfo. Adamo Didur gave his familiar portrayal of Schaunard. Geraldine Farrar was a satisfying Mimi, both vocally and histrionically. Lenora Sparkes replaced Elizabeth Schumann, indisposed, as Musetta, and carried off merited honors in the grisette character. Andrea de Segurula was Colline, Paolo Ananian was Benoit, Pietro Audisio was Pargnol, Riccardo Tegano was Marcello, Robert Leonhardt was Alcindoro and Vincenzo Reschiglian was the Sergente.

Giorgio Polacco conducted with verve and always preserved a perfect balance of orchestral and stage forces.

Next Saturday evening, December 26, "The Magic Flute," will be presented in Brooklyn by the Metropolitan Opera Company.

Boston Orchestra Plays Schönberg.

The eighth pair of concerts by the Boston Symphony Orchestra were given at Symphony Hall, Boston, on Friday afternoon, December 18, and Saturday evening, December 19. The program brought forth an unusual selection of orchestral works. The novelty was Schönberg's five pieces for orchestra, op. 16, heard here for the first time. The pieces, "Vorgefühle," "Vergangenes," "Der Wechselnde Akkord," "Peripetie," and "Das obligato Recitativ" gave the Bostonians a fitting impression of this composer's originality. The newspaper reviewers wrote many columns on the event, still none of them were willing to commit themselves entirely. The compositions at least created widespread interest in the local music world.

Florence Hinkle appeared as soloist and afforded her many admirers occasion to extend one of the warmest receptions tendered any artist this season in Symphony Hall. Miss Hinkle displayed her voice to splendid advantage in the Mozart number from "Le Nozze di Figaro" and the Bruch "Ave Maria," from "The Cross of Fire."

Other numbers on this program were the Haydn symphony in G major ("The Surprise") and "A Faust Overture," by Wagner.

Bowes Studio Musicales.

At the Bowes' weekly studio musicale, Mr. Bowes sang three charming manuscript songs written by Mrs. H. R. Chambers. These were entitled "Lullaby," "Rose Bud" and "A Love Note." They are delightful in their freshness and spontaneity and met with favor.

Mrs. Chambers accompanied Mr. Bowes.

Violinist Kreisler, who is to appear at the Newark music festival, is one war refugee who will not be criticized for drawing the long bow.—Newark, N. J., Star.

KUSA-HIBARI.

(By Lafcadio Hearn, in The Phoenix.)

His cage is exactly two Japanese inches high and one inch and a half wide: its tiny wooden door, turning upon a pivot, will scarcely admit the tip of my little finger. But he has plenty of room in that cage—room to walk, and jump, and fly; for he is so small that you must look very carefully through the brown gauze sides of it in order to catch a glimpse of him. I have always to turn the cage round and round, several times, in a good light, before I can discover his whereabouts; and then I usually find him resting in one of the upper corners—clinging, upside down, to his ceiling of gauze.

Imagine a cricket about the size of an ordinary mosquito—with a pair of antennæ much longer than his own body, and so fine that you distinguish them only against the light. Kusa-Hibari, or "Grass-Lark," is the Japanese name of him; and he is worth in the market exactly twelve cents; that is to say, very much more than his weight in gold. Twelve cents for such a gnat-like thing!

By day he sleeps or meditates, except while occupied with the slice of fresh egg-plant or cucumber which must be poked into his cage every morning. . . . To keep him clean and well fed is somewhat troublesome: could you see him, you would think it absurd to take any pains for the sake of a creature so ridiculously small.

But always at sunset the infinitesimal soul of him awakens: then the room begins to fill with a delicate and ghostly music of indescribable sweetness—a thin, thin, silvery rippling and trilling as of tiniest electric bells. As the darkness deepens, the sound becomes sweeter—sometimes swelling till the whole house seems to vibrate with the elfish resonance—sometimes thinning down into the faintest imaginable thread of a voice. But loud or low, it keeps a penetrating quality that is weird. . . . All night the atomy thus sings: he ceases only when the temple bell proclaims the hour of dawn.

Now this tiny song is a song of love—vague love of the unseen and unknown. It is quite impossible that he should ever have seen or known, in this present existence of his. Not even his ancestors, for many generations back, could have known anything of the night life of the fields, or the amorous value of song. They were born of eggs hatched in a jar of clay, in the shop of some insect merchant, and they dwelt thereafter only in cages. But he sings the song of his race as it was sung a myriad years ago, and as faultlessly as if he understood the exact significance of every note. Of course he did not learn the song. It is a song of organic memory—deep, dim memory of other quintillions of lives, when the ghost of him shrilled at night from the dewy grasses of the hills. Then that song brought him love—and death. He has forgotten all about death; but he remembers the love. And therefore he sings now—for the bride that will never come.

So that his longing is unconsciously retrospective; he cries to the dust of the past—he calls to the silence and the gods for the return of time. . . . Human lovers do very much the same thing without knowing it. They call their illusion an Ideal; and their Ideal is, after all, a mere shadowing of race experience, a phantom of organic memory. The living present has very little to do with it. . . . Perhaps this atomy also has an ideal, or at least the rudiment of an ideal; but, in any event, the tiny desire must utter its plaint in vain.

The fault is not altogether mine. I had been warned that if the creature were mated, he would cease to sing and would speedily die. But, night after night, the plaintive, sweet, unanswered trilling touched me like a reproach became at last an obsession, an affliction, a torment of conscience; and I tried to buy a female. It was too late in the season; there were no more kusa-hibari for sale—either males or females. The insect merchant laughed and said, "He ought to have died about the twentieth day of the ninth month." (It was already the second day of the tenth month.) But the insect merchant did not know that I have a good stove in my study, and keep the temperature at above 75 degrees F. Wherefore my grass-lark still sings at the close of the eleventh month, and I hope to keep him alive until the Period of Greatest Cold. However, the rest of his generation are probably dead; neither for love nor money could I now find him a mate. And were I to set him free in order that he might make the search for himself, he could not possibly live through a single night, even if fortunate enough to escape by day the multitude of his natural enemies in the garden—ants, centipedes and ghastly earth spiders.

Last evening—the twenty-ninth of the eleventh month—an odd feeling came to me as I sat at my desk: a sense of emptiness in the room. Then I became aware that my grass-lark was silent, contrary to his wont. I went to the silent cage, and found him lying dead beside a dried up lump of egg-plant as gray and hard as a stone. Evidently he had not been fed for three or four days; but only the night before his death he had been singing wonderfully—so that I foolishly imagined him to be more than usually contented. My student, Aki, who loves insects, used to

feed him; but Aki had gone into the country for a week's holiday, and the duty of caring for the grass-lark had devolved upon Hana, the housemaid. She is not sympathetic, Hana the housemaid. She says she did not forget the mite—but there was no more egg-plant. And she had never thought of substituting a slice of onion or of cucumber! . . . I spoke words of reproof to Hana the housemaid, and she dutifully expressed contrition. But the fairy-music has stopped; and the stillness reproaches; and the room is cold, in spite of the stove.

Absurd! . . . I have made a good girl unhappy because of an insect half the size of a barley-grain! The quenching of that infinitesimal life troubles me more than I could have believed possible. . . . Of course, the mere habit of thinking about a creature's wants—even the wants of a cricket—may create, by insensible degrees, an imaginative interest, an attachment of which one becomes conscious only when the relation is broken. Besides, I had felt so much, in the hush of the night, the charm of the delicate voice—telling of one minute existence dependent upon my will and selfish pleasure, as upon the favor of a god—telling me also that the atom of ghost in the tiny cage, and the atom of ghost within myself, were forever but one and the same in the depths of the Vast of being. . . . And then to think of the little creature hungering and thirsting, night after night, and day after day, while the thoughts of his guardian deity were turned to the weaving of dreams! . . . How bravely, nevertheless, he sang on to the very end—an atrocious end, for he had eaten his own legs! . . . May the gods forgive us all—especially Hana the housemaid!

Yet, after all, to devour one's own legs for hunger is not the worst that can happen to a being cursed with the gift of song. There are human crickets who must eat their own hearts in order to sing.

BALTIMORE BREVITIES.

213 Prospect Avenue, Roland Park, Baltimore, Md., December 11, 1914.

The Loraine Holloway Memorial Association has been formed, with Thomas DeC-Ruth as president, for the purpose of publishing the unpublished compositions of the late Loraine Holloway. Mr. Holloway was well known for his organ compositions, and the members of the association feel that there would be a large demand for his posthumous works. The proceeds will be turned over to the composer's widow and child.

LADIES' GLEE CLUB.

The Ladies' Glee Club of Mount Washington presented an attractive concert on Tuesday night. Several numbers were sung by the chorus, of which Mrs. John W. Mealy is director and Helen Blake accompanist. The soloists of the evening were Sadie Perlman, a very pleasing violinist, and William G. Horn, whose beautiful baritone voice is well known in the local concert field.

CELLIST IN CONCERT.

Alfred Fürthmaier, cellist, was the feature of a concert given at the Belvedere last Friday night under the auspices of the Home Missionary Society. Mr. Fürthmaier's playing is full of feeling, and his intonation superb; he is an artist whose work is always enjoyable. The other soloists were Stewart Anderson, baritone; Mrs. Stewart Anderson, soprano, and Mabel Thomas, pianist.

SERIES OF MUSICALES.

The Garrison Country Club has inaugurated a series of musicales by local artists, of which the second was held Wednesday night. An enjoyable program was offered by Mrs. R. H. Joynes, soprano; Lala Jacobs, pianist, and Eugene Martenet, baritone.

BALTIMORE NOTES.

John F. Osbourn, the baritone, entertained the Men's Club of St. Michael's Church last Monday evening. Among other things he sang "Mandalay" by Oley Speaks, and "Brown October Ale" from "Robin Hood."

Nellie A. Norris, soprano; Elizabeth Gminder, accompanist, and Albert Gminder, cellist, appeared at the Woman's Club of Roland Park on Tuesday.

Merrill Hopkinson, baritone sang at the Y. M. C. A. service at Ford's Theatre, Sunday afternoon. D. L. F.

Tina Lerner with Toronto Choir.

Tina Lerner has been engaged by the Mendelssohn Male Choir of Toronto, for a joint-appearance in that city with Pablo Casals, the Spanish cellist. There will be two concerts at that organization's festival, and at both of these Miss Lerner and Mr. Casals will play. The dates set for the engagement are February 1 and 2, and the occasion will be one of unusual musical importance.

Tina Lerner is just bringing to a close a series of highly successful appearances on the Pacific Coast. A telegram to Loudon Charlton states that the pianist's third orchestral appearance in San Francisco December 14 was before a capacity house, and that Miss Lerner was given a tremendous ovation.

A Vera Kaighn Appreciation.

Vera Kaighn, the young and talented singer who holds the position of soprano soloist at the First Presbyterian Church, Pittsburgh (one of the most important church positions in the country), formerly sang in Philadelphia in one of the leading choirs of that city. When she went to Pittsburgh she received this letter of appreciation from



VERA KAIGHN.

Fullerton L. Waldo, chairman of the music committee in the church in Philadelphia:

DEAR MISS KAIGHN—As chairman of the music committee of the Second Presbyterian Church, I desire to send you this unsolicited appreciation of your services in our choir and the expression of our regret that you are leaving us. Your selection last summer was from among sixty applicants of professional skill and experience—in itself a flattering testimonial. Your influence in the choir has been only for good, and has at all times made for the discipline and the morale so necessary to the maintenance of a successful choral organization. Your own work has been marked by artistic refinement and conscientious care.

Choir loft and pulpit and music committee unite in wishing you, in your new field of endeavor, that success which is sure to be your portion if your merits receive that recognition which they deserve.

Very truly yours, (Signed) FULLERTON L. WALDO.

Since September 1 Miss Kaighn, who is in great demand for concerts and recitals as well as private musicales, has appeared in recital at Asbury Park, N. J.; Ocean Grove, N. J.; Bellevue, Pa.; Pittsburgh, Pa.; with the Pittsburgh Orchestra at Pittsburgh; at Allegheny, Pa.; Cannonsburgh, Pa., and with the Mozart Club, Pittsburgh. Among her coming engagements are appearances at McDonald, Pa.; Camden, N. J., and Pittsburgh, in addition to her work with the Concert Quartet of Pittsburgh, of which she is the soprano soloist. The other members of this quartet are Elma Barker Sulzner, contralto; Will A. Rhodes, Jr., tenor, and Doyle Bugher, bass.

Cadman's Recent Tour.

Charles Wakefield Cadman, the composer, who now makes his home temporarily at Fort Collins, Col., returned recently from a successful and profitable concert trip into Michigan, Wisconsin and Illinois.

One of the important features of his trip was his appearance, together with his Indian vocal assistant, Tsiania Redfeather, of Denver, at the big music festival at Teachers' Institute at Kalamazoo, Mich., with the Russian Symphony Orchestra and Harper C. Maybee's chorus. The festival made a big feature of the Cadman compositions and the talented Indian girl covered herself with glory at every session by the naive and wholly artistic manner in which she rendered the Cadman songs. The composer was at the piano throughout.

His new trio in D major, which is attracting wide attention of serious musicians and chamber organizations, was presented on the last evening of the festival with Fradkin, the concertmaster, and Bernard Altschuler, cellist, with Cadman at the piano, and the three-thousand people gathered in the Armory cheered the performance to the echo. The soloists appeared during this engagement before 12,000 people, and they are booked for a return date in that city next season.

Other places where Mr. Cadman's unique recital and informal chat on aboriginal music was given on this trip were Lansing, Mich.; Muskegon, Mich.; Grand Rapids, Mich., and Appleton, Wis., the former before the St. Cecilia Club. They had appeared at the home of Mrs. C. B.

Kelsey, of Grand Rapids, in 1913, and this was their second appearance in that city, under the management of Eva Hemingway.

The two artists upon their return to Denver were greeted with a crowded house when the recital, together with the trio, charmed the Denverites. Mr. Cadman appeared recently in his "Morning of the Year" with the Presbyterian Choir at Fort Collins.

New York Praise of Mark Twain's Daughter

Clara Clemens Gabrilowitsch's song recital in the Little Theatre, New York, December 15, was even more successful than her joint appearance with her husband in Aeolian Hall. The contralto's rendition of a varied program showed her once more to be a singer of unusual attainments.

"In her lieder singing," said the Tribune, "she displayed considerable interpretative power, and a voice of not a little natural beauty."

The Sun referred especially to the singer's taste and insight, adding that her beauty of conception "sometimes rose to poetic heights."

The Times said: "She evinced a deep appreciation of the artistic significance of the songs in a program arranged with taste and discrimination. There were intelligence, poetry and depth of emotional feeling in her conception."

"The success of the event was immediate," was the comment of the American.

It was in the Press, however, that Mme. Gabrilowitsch's praises were sounded with special enthusiasm. "If Clara Gabrilowitsch had sung only Brahms' 'Immer leiser wird mein Schlummer,'" declared the Press critic, "she would have proved herself an artist of very unusual gifts. By penetrating deeply into the spirit of text and music, she made herself for the time being the living embodiment of the poetic character through whom the author and composer conveyed their message. . . . She revealed her interpretative powers in many other songs besides. Indeed, there was hardly one number on her list that failed to bring out clearly the American contralto's intelligence, her feeling for emotional value, her musical grasp, her command of diction, her sense of dramatic emphasis—in short, her skill in carrying home the meaning of the composer. Certainly it speaks well for her that she managed to concentrate the attention of the audience on herself when the exquisitely elaborated accompaniments of her talented husband claimed so much admiration."

Zoellners Please College Girls.

The Zoellner Quartet gave a concert at Vassar College, Poughkeepsie, N. Y., on December 2. In connection with this concert the Vassar Miscellany, the college paper, of December 11, had the following to say:

Vassar was again favored with a very delightful recital of chamber music on Wednesday evening, December 2. It was apparent from the very start that the members of the Zoellner Quartet were artists. The excellence of their ensemble playing was, of course, of prime importance, but there were plenty of occasions on which each player was able to show his or her individual skill. There was absolute unity about the playing. In faultless execution as well as in variety of artistic interpretation they showed themselves to rank with the best quartets that I have heard.

The program offered interesting contrasts. The first thing presented was a suite consisting of five numbers, "Romantische Serenade," by a modern Dutch composer, Brands Buys. The whole tone of these compositions was weird, unusual, but most fascinating. . . .

Then followed two numbers by a contemporaneous Russian composer, "Humoresca-Presto," and "Intermezzo Allegretto." . . . Both the numbers were very charmingly played, and gave such universal pleasure that an encore was demanded and received. . . .

In conclusion the Beethoven quartet, op. 18, No. 2, was played. . . . In its rendition, the artists showed themselves to possess the true classical spirit which the composition demanded. Another encore followed, "Andante Cantabile from Quartet in F," by Tchaikowsky, . . . played with great sweetness and finish, which left the audience in a most exalted and inspired frame of mind. The whole concert was one of the most enjoyable performances of the year.

Vera Barstow in Toronto.

Vera Barstow, the clever young violinist who recently impressed her first Toronto audience so favorably, appeared again last evening in recital at the Canadian Academy of Music. The recital hall at the academy was entirely filled by an audience which gave Miss Barstow a most enthusiastic reception. She played two groups of selections and one single number and two encore numbers. In every instance she showed an exceedingly finished mastery of her violin, which, by the way, is an instrument of exceptionally fine workmanship. Her tone throughout was characterized by an even fullness and thoroughly musical quality which are rarely heard. The first number, the concerto in D minor, by Wieniawski, in three movements, was rendered with fine execution and temperamental interpretation. The beautiful full singing tones, which were a feature throughout, particularly marked her playing of the andante passages in the second part. A short number by Von Kunita, "Sarabande et Musette"; a minuet by Schubert, and a composition by Tirindelli constituted the second group, which was followed by a pretty gavotte by Gassie as an encore selection. The young artist's technique was shown to very good advantage in the last number,

Spanish Dance No. 3, by Sarasate.—Globe, Toronto, November 19, 1914.

Vera Barstow, who last January made so fine an impression at the concert of the National Chorus, redoubled the esteem in which she is held by her recital at the hall of the Canadian Academy of Music.

In addition to a poetic quality that is truly individual, Miss Barstow has a very fine and authoritative style that at once places her en rapport with her audience. She has a beautiful tone and a technical equipment that are genuinely satisfying. Her chief number was the concerto in D minor of Wieniawski, which she rendered with a grace and clearness of execution and an appealing quality of tone. Particularly entrancing was her playing of the final allegro "La Zingara." Her virtuosic gifts were also apparent in Sarasate's Spanish Dance No. 3. Her short numbers included a sarabande and musette by her teacher, Mr. von Kunita, which had attractive rhythmic qualities.—Toronto Saturday Night, November 28, 1914. (Advertisement.)

Leginska Engagements and Poem.

Ethel Leginska, the English pianist, won golden opinions from the press of Greater New York at her Aeolian Hall recital. She also won the attention of managers and concert directors to the extent that she has had many engagements as a result of her success. Worthy of especial mention are five appearances with the Symphony Society of New York, one at the regular Aeolian Hall series, one in Brooklyn at the concert for Young People, Academy of Music, one with Symphony Concerts for Young People, Carnegie Hall, and as soloist with the New York Symphony Orchestra, at Rome, N. Y., and Dayton, Ohio.

Following is a poem sent her, entitled "To Ethel Leginska, Pianist":

The sacred fire of Genius lights your soul,
And all the elements of Earth and Air,
Fire and Water, rise at your command,
As, summoned by the Magic of your hand,
They rush to do your bidding!
Young and fair,
You lure the lightnings from the purple cloud,
And snatch Jove's thunders from the weltering dark.
Aton, we hear the rapture of the lark
Thriving sun flooded meadows. Loud and clear
Earth calls to Heaven! The Voice of God is here!
Your music lifts us to the stars and sun,
Its ecstasy brings back our vanished youth,
We thrill, we aim, we strive, we hope again,
And for a time, forgetful of our pain,
We dream of all the good we had achieved,
Had but the better self within us lived.

ISABEL WOLFENSTEIN.

New York, November 19, 1914.

Rudolf Engberg Sings at Charity Concert.

Rudolf Engberg, the Swedish baritone, appeared at Orchestra Hall, Chicago, Ill., on Thursday evening, December 10, on a program given for the benefit of the Old



Photo by Matzene, Chicago.

RUDOLF ENGBERG.

People's Home of Evanston, Ill. Mr. Engberg sang the aria "The Tambour Major" from Thomas' "Caid," scoring a huge success and being recalled time after time in acknowledgment of vociferous applause. Mr. Engberg is one of the most popular singers with the Swedish clubs and he has been in active demand at most of the saenger-fests throughout the country.

Schumann-Heink and Stokowski Charm Philadelphians.

Philadelphia, Pa., December 19, 1914.

The pen of Max Bruch and the voice of Schumann-Heink—surely this is one of the master combinations of musical achievement; and this was the offering of Leopold Stokowski at the ninth pair of concerts of the Philadelphia Orchestra at the Academy of Music this week. Schumann-Heink closely approximated perfection, and that is why it is safe to assume that those who call this Bruch recitative mediocre and others who declare it forced, and its outward pretence false, never have heard Schumann-Heink sing it. It is not an unfamiliar work at the concerts of the Philadelphia Orchestra, but its weighty periods never bore greater majesty, nor its gathering crescendos more dramatic fervor than at this most recent presentation. Would that every vocal student in Philadelphia could have been present and taken a graphic lesson from this eminent singer.

Mme. Schumann-Heink's rendition of Adriano's aria from "Rienzi" also was excellently done. Stokowski followed this number with the "Rienzi" overture. The concert opened with a masterful interpretation of Schubert's C major symphony, No. 7. As the central orchestral work of the concert Stokowski gave Berlioz's "Love Scene" and "Queen Mab" from "Romeo and Juliet." This is surely a gem of music for all time. One would think from the programs of some conductors that they consider it a fine thing to put the name of Berlioz on their programs as a debt of gratitude for his mighty labors—as a sort of pay for his endless experimentation, if for nothing else. One would think this from the compositions they choose. It is the discriminative selection of men like Stokowski that is keeping before the mind of our musical historians the fact that among a lot of twaddle and bombast Berlioz wrote some great universal music. In these pieces Berlioz has caught one them of the great Shakespearean drama and photographed it in a composition of imperishable beauty. It would be a pleasure to hear these excerpts more frequently.

H. P. QUICKSALL.

Singers in Desirable Vaudeville.

"Because of the scarcity of opera houses in this country and the comparatively small number of concerts given throughout the United States—that is, small when compared to the number of people who are singing in public and the vast amount of territory to be covered—many vocalists of genuine talent and ambition have accepted positions with leading vaudeville concerns throughout the country," says the manager of Winton Fischers, Inc., which may be characterized as a leading producer of high class acts to be used on various vaudeville stages throughout the country, and which makes a specialty of singing acts.

"Then, too," he continues, "such an engagement, when it is successful, is of genuine artistic merit, for the most exacting audience to be found anywhere is the vaudeville audience. This has been no small factor in raising that particular kind of entertainment to the high artistic and social position it occupies at the present time. The acts are dignified and there is no reason why singers should be prejudiced about entering this field of endeavor. Indeed, the acts which are most desired seem to be those which display the acme of classic dignity and artistic excellence."

Winton Fischers is located at 161 West Forty-fourth street, New York, and a survey of that establishment brings to view many unique features which tend to greater efficiency, among them being a theatre for the purpose of imparting stage "presence." Here it was learned that there has never been so great a demand for men and women with singing voices for the vaudeville stage as there is today; the inducements offered being large salaries, an interesting life and steady work.

Marie Morrissey and the High School Boys.

On Friday afternoon, December 11, Marie Morrissey, the contralto, appeared at the DeWitt Clinton High School (boys), New York, where an eager audience made up of two thousand boys listened to her broad and dignified interpretation of Gounod's "Divine Redeemer." She was sympathetically accompanied by Elsie T. Cowen at the piano and Mr. Donnelly (who has charge of the music at this high school) at the organ. She sang also Homer's "Banjo," and the boys liked it so well that she sang Rogers' "Wind Song," which is a story of the violin. After a great deal of enthusiastic applause, the principal of the school spoke for the boys and said they would relieve her from giving another encore provided she would promise to come again very soon. On her return the boys declared they would like to hear regarding the other instruments in the orchestra (they having already heard the violin and banjo songs), so Mrs. Morrissey, if she complies with this hint, will have to go early and stay late.

Altogether, it was a most enjoyable occasion for all concerned.

Mrs. Morrissey appeared in recital at Waterbury, Conn., on December 13, receiving justly merited praise. Miss Cowen accompanied her there also.

Pittsburgh's New Manager.

The present musical season has brought forward another manager in Pittsburgh who seems to have caught the spirit of success, Edith Taylor Thomson.

Mrs. Thomson, a native of Newcastle-on-Tyne, England, has made her home in Pittsburgh since early childhood. Like many another English woman she is fond of outdoor sports and is an expert swimmer and oarswoman. She is the daughter of James G. Taylor, at one time a famous English oarsman who taught her how to row when she was six years old.

She has always taken a great interest in music and was for many years a member of leading church choirs in Pittsburgh, latterly turning her attention to writing on musical subjects and to concert promotion. For many seasons the Pittsburgh Festival Orchestra, Carl Bernthaler conductor, had her services as press representative and assistant to the manager, and at the present time she is publicity manager for the Mozart and Appolo Clubs and



EDITH TAYLOR THOMSON.

The Pittsburgh Male Chorus, as well as for many individual musicians of the city. Mrs. Thomson was also editor for a time of "Symphony," a musical publication of Pittsburgh.

Mrs. Thomson has handled the publicity for the London Symphony Orchestra, the Philadelphia-Chicago Grand Opera Company, Emma Eames, Emilio de Gogorza, Kitty Cheatham, David Bispham and other leading artists and has come to the fore more prominently this season as the manager of the Heyn recitals. Her roster of artists includes Mme. Galski and Antonio Scotti, John McCormack, Mme. Gluck and Efrem Zimbalist, and Mme. Schumann-Heink and her series has attracted larger audiences than anything given in Pittsburgh this season. Roman H. Heyn of the Hotel Schenley is guarantor and patron of the recitals, the business end being entirely in Mrs. Thomson's hands. More recitals by leading artists are to be given in the Heyn series next season.

In addition to her musical interests, Mrs. Thomson is secretary to the manager of a Southern insurance company and is also greatly interested in making a home for her son who is just entering young manhood.

Malkin Music School Concerts.

The regular Sunday afternoon faculty recitals and students' concerts given at the Malkin Music School, 26 Mount Morris Park, West, New York, always have interesting programs. At the last concert, a joint recital by Sophie Traubman and Maurice Kaufman, (members of the faculty), brought a program of ten vocal and violin works. Mme. Traubman sang an aria by Wagner and songs by Cadman and Gounod. Mr. Kaufman played the andante and finale from the Mendelssohn violin concerto, the Bruch concerto in G minor, and five ancient pieces by Italian composers of the Eighteenth Century. Mme. Traubman sang with her usual success, showing her excellent musicianship and mastery. Mr. Kaufman again proved himself an artist of rare qualities. He had to play a number of encores, delighting the audience.

Josef Malkin, the solo cellist of the occasion, member of the Boston Symphony Orchestra, appeared with great suc-

cess as soloist with that organization in its home city last week. He teaches cello at the Malkin Music School, having begun last Sunday, December 20, at 9 A. M.

Eleanor Hazzard Peacock in Peru, Indiana.

A great crowd of Fortnightly Musical Club members and other music lovers greeted Eleanor Hazzard Peacock, who appeared in a song recital Wednesday evening. . . . A more artistic program has never been heard in Peru than the one which she sang. Her voice is a soprano, of power and sweetness, and she used it with ease acquired by excellent training and sympathy gained by love for her art. The song "Three Fishers," one of the Old English group, was vigorously applauded, and her dramatic presentation of an aria from "Herodiade," by Massenet, was wonderfully beautiful. The aria "One Fine Day," from "Madame Butterfly," Mrs. Peacock graciously repeated. It was a great privilege to hear so thorough an artist, and the Fortnightly Club was fortunate to secure an engagement.—The Peru Journal, November 27, 1914.

Members of the Fortnightly Musical Club are to be congratulated on the pronounced success of their first artist's recital of the season, which took place Wednesday night, . . . Eleanor Peacock, soprano, being the performer.

Mrs. Peacock was suffering from serious illness and kept her engagement in Peru in direct defiance of her physician's orders, but despite this disadvantage her program of varied offerings gave great pleasure to a large audience that was well satisfied with the work of the artist. The program was happily selected. . . . As a lieder singer Mrs. Peacock is perhaps most satisfying. She has much dramatic ability and sings everything with great expression.

One of Mrs. Peacock's strong points is a very distinct enunciation so that the audience is never in doubt as to what she is singing about.

A large audience greeted the singer, composed of the club members and many outsiders who were glad of an opportunity to hear such an artistic performance at home.—Peru Republican, November 27, 1914. (Advertisement.)

Franceska Kaspar Lawson, Soprano.

Among the busiest of the singers who make Washington, D. C., their home may be mentioned Franceska Kaspar Lawson, the soprano. Mrs. Lawson's beautiful voice and charming personality make her a prime favorite wherever she appears.

She completed recently a tour of North and South Carolina, Virginia and West Virginia, singing before large audiences and at many schools and colleges. On December 7 she appeared in recital before the Woman's Music Club of the school of music of Converse College, Spartanburg, S. C., accompanied by Mary Hart Law, president of the club. Her program included the aria "One Fine Day," from Puccini's "Madame Butterfly"; a group of classical songs by Monsigny, Reichardt and Arne; a group of German songs by Liszt, Stange and Strauss; Russian and French songs by Rachmaninoff, Rimsky-Korsakoff and Bemberg; American songs by Rogers, Cadman and Huntington Woodman; three songs by Ronald, Thayer and Henschel; closing with the Indian bell song from Delibes' "Lakme." She was warmly welcomed and her work received well merited applause.

Gurle Luise Corey in New York.

An enthusiastic and convincing exponent of the Italian art of bel canto singing is Gurle Luise Corey, who, however, is American born and American trained. Coupled with a fresh soprano voice of excellent coloratura quality and a charming personality, she possesses a high degree of musical intelligence. Recently Miss Corey appeared at a concert held at the Congressional Library, Washington, D. C., before a select and fashionable audience. Her success was undeniable. She sings frequently in Washington, dividing her time between that city and New York when she is not on tour. Her thoughtful interpretations make her a general favorite among the schools and colleges of the South, and her appearances at these institutions of learning are frequent and very successful.

After filling a number of engagements before various clubs and colleges in Washington, D. C.; Woodstock, Va.; Farmville, Va.; Charleston, S. C.; Russellville, N. C., and other places, Miss Corey has established herself in New York for the winter, where her address will be Hotel Calumet, 340 West Fifty-seventh street.

Paderewski as a Poulterer.

(From London Music.)

Paderewski, whose generosity is famed all over the world, has been sheltering a large number of war refugees from Alsace on his beautiful estate at Morges, on Lake Geneva. The famous pianist, who has some large farms with prize pedigree stock, and some especially valuable show poultry, even went so far as to sacrifice some of the latter when food ran short, and the refugees were eating chickens that, on account of their rare strain, cost £20 to £50 apiece. Many of his horses were requisitioned by the Swiss Government for its mobilization. For the present Paderewski has cancelled his engagements in various parts of the globe.

Mme. Fremstad's Recital.

Olive Fremstad, as beautiful and fascinating as "herself," as on occasions when she has graced the operatic stage as Tosca or Isolde, sang a program of songs in Carnegie Hall, New York, on Wednesday afternoon, December 16. The announcement of the former Metropolitan Opera Company soprano's vocal recital had drawn many friends and admirers, and plenty of evidence by way of applause and floral offerings substantiated that she is a singer whose art is enjoyed and appreciated by a goodly following.

Her program offered a somewhat unusual, an unhackneyed combination of songs.

Four Schumann songs opened the recital; "Der Schatzgräber," op. 45, No. 1; "Abends am Strand," op. 48, No. 3; "Der Sennen Abschied," op. 79, No. 23; "Der Spielmann," op. 40, No. 4.

Following this group came four by Mme. Fremstad's countryman, Grieg. These were: "Spillemaend," op. 25, No. 1; "Jeg reiste en deilig Sommerkveld," op. 26, No. 2; "Den Sarede," op. 33, No. 3; "Den Aergjerrige," op. 26, No. 3.

That Mme. Fremstad was in good voice, had been fully evident from the first number, and she used her organ with all the fine skill, taste and keen musical understanding which always have distinguished her art. It was gratifying to see that her long experience in opera, helped rather than hindered her delivery in the domain of the song unaided by scenic or costume appurtenances.

Three Wolf songs "Die Geister am Mummelsee," "Geh Geliebter" and "Elfenlied" offered splendid opportunity for versatile mood creation. Mme. Fremstad did not disappoint her listeners, for she found an endless variety of tonal and interpretative nuances with which to bring the numbers to eloquent hearing.

"When the Nightingale Sings" (ascribed to the Chatelain Coney, 1180), Old Troubadour; "Ma Gazelle," Moorish, of Algeria; "Hush-a-Bye Darling," Scottish; and "Tenting on the Old Camp Ground," American, represented the folksongs, and were given with deep earnestness and simple sentiment.

Tschaikowsky's "Le Soir," op. 27, No. 4; "Svarta Rosor," op. 36, No. 1, Sibelius; "Seraljen's Lustgard," op. 22, No. 1, Sjögren, and "Unter Sternen," op. 22, No. 12, Wein-gartner, represented another group in which Mme. Fremstad sustained fully the interest already aroused in the preceding selections. "Svarta Rosor" (Black Roses) and "Unter Sternen" stood out particularly among these. The Grieg songs made a hit of their own what with the beauty of the music and the intensely fascinating style of its delivery.

A group of insatiables gathered around the stage at the conclusion and requested encores, which Mme. Fremstad gave generously.

The vocal characteristics of so world famed an artist as Mme. Fremstad need no lengthy analysis in this city. It is sufficient to say that she still holds her own in the artistic vocal field and in so doing occupies a truly elevated place.

Richard Epstein supported the singer with thoroughly skillful accompaniments throughout.

Soder-Hueck Studio News.

Singers from the Soder-Hueck studio are continuously in demand for engagements.

Eda B. Tepel, lyric soprano, has been appearing as soloist with the Ladies' Choral Society of New Jersey, and pleased her audiences with the rendition of her songs. The German Staats Zeitung gave a review of her beautiful singing and fine appearance, and of her sympathetic rendering of a group of songs.

The following press notice appeared in the New Jersey Inquirer: "Miss Eda Tepel whose dramatic expression adds greatly to her fine soprano voice, sang a group of three songs and had to return for an encore, from which the audience refused to excuse her."

Marie de Calve, the mezzo-soprano sang on two different days at the German Bazaar, her fine work bringing her much applause.

Walter Heckman, tenor, who has been appearing in a grand opera act in vaudeville, has advanced rapidly this season, because of his studies under Mme. Soder-Hueck, so that he now sings a ringing high C with ease. He has just signed a contract doubling his income for the balance of the season.

Dr. Wolle in Lancaster.

An inaugural organ recital by Dr. J. Fred Wolle, of Bethlehem, was given last evening on the new pipe organ of Zion Lutheran Church. The entire church was filled by members of the congregation with their friends and the recital was thoroughly enjoyed by all. Dr. Wolle is an organ virtuoso of national reputation and is by no means a stranger to Lancaster people.

The following program was rendered: Prelude in E flat, "The Little Post Horn Air" (Bach); minuet (Shelley), melody (Jones),

scherzo, from the second organ symphony (Widor), "Fragment from Lanier's Flute" (Sidney Lanier), overture, "Tannhäuser" (Wagner), "Liebestod," from "Tristan and Isolde" (Wagner), theme and finale (Thiele).—Lancaster, Pa., Morning News, December 16, 1914. (Advertisement.)

Miss Preston's Musicales.

At Miss Preston's charming studio, Garden City, L. I., Wednesday, December 9, Valentina Crespi, gave pleasure to a distinguished audience by her superb playing of Tschai-kowsky's concerto for violin. This young Italian is already a very accomplished violinist, and will doubtless soon have a large following. Miss Preston sang the air of Xavier Le-

roux with violin obligato. Mr. Janausch was at the piano Betty Booker, formerly of Covent Garden, sang a delightful group of old Breton airs. Among those present were: The wife of the governor-elect Mrs. Charles Whitman, Mrs. Paul Morton, Mrs. Potter, Mrs. Charles F. Hoffman, Mrs. George T. Bliss, Miss Bliss, Mr. and Mrs. Martinez, Mrs. Scuff, The Brazilian Minister and Mme. Regis de Oliveira, Mrs. Vanderbilt, Mrs. Otto Kahn, Mrs. Willard Brown, Mrs. Bradish Johnson, Jr., Capt. and Mrs. Bor-rowe, Elsie Ferguson, Mrs. Townsend, Mr. Bagby, Mr. de Seguro, Lawrence Butler, George Harris, Miss Shepard, Adelaide Lander, Gladys Green, Mrs. Cornelius Remsen, Childe Hassam and Mr. Brieux.

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CHICAGO SYMPHONY ORCHESTRA PRESENTS TWO NOVELTIES.

One of the Works Is by Local Composer—Conductor Frederick Stock Tendered Informal Reception in Orchestra Hall Foyer in Honor of Ten Years of Baton Activity—Mendelssohn Club Concert—Apollo Club Postpones "Messiah" Performance—General News of the Week.

Chicago, Ill., December 20, 1914.

At the regular pair of concerts given by the Chicago Symphony Orchestra last Friday afternoon and Saturday evening, December 18 and 19, two novelties were presented. One, from the pen of Hans Pfitzner, a German composer, was an overture to Kleist's drama "Kathchen von Heilbronn." It has little to recommend it to symphonic conductors and the public showed its apathy by receiving the work most coldly. The other novelty, a three-movement symphonic suite by Adolf Weidig, the well-known Chicago composer, is a work of importance. Especially well built are the two first movements, in which Mr. Weidig's clever pen has put down music of great beauty, melodious and interesting. The work shows the composer to have an imaginative mind, the composition being original and inspiring and it is remarkably well orchestrated. The rousing reception accorded the composition by the public was in every respect justified. Other numbers on the program were the Wolf "Serenade" and the Brahms "Academic Festival Overture."

Frederick Stock directed the novelties and the two other numbers with verve and precision.

As ten years have gone by since Mr. Stock succeeded the late Theodore Thomas at the head of the Chicago Symphony Orchestra, the decade of good work was celebrated by an informal reception in the foyer of Orchestra Hall after the concert. Mr. Stock was the recipient of many glowing tributes well deserved by this still very young wizard of the baton.

CARL FRIEDBERG'S CHICAGO DEBUT.

The audience which greeted Carl Friedberg, pianist, at his debut in Chicago last Sunday afternoon was large and demonstrative—two unusual habits with the Chicago pub-

lic. Generally, when a new artist makes his appearance in Chicago the audiences have been rather small and the public reticent in its approval. It might be stated, however, that Carl Friedberg's achievements had preceded him to the Windy City, and the glowing tributes paid him were in every way justified throughout his program, which was made up of the Rameau sarabande in E major; the Beethoven sonata, op. 109, in E major; the Schumann symphonic etudes; the Schubert impromptu and rondo in D major; the Brahms intermezzo in E flat major, and the same composer's rhapsody, op. 119, E flat major. Three Chopin numbers made up the last group, comprising the etude, op. 10, E major; valse, C sharp minor, and the ballade in G minor.

Mr. Friedberg belongs to the poetic and romantic class of pianists. His tone is of great beauty, suave and mellow, and his pianissimos were exquisite and delighted the ear. As a matter of criticism it might be said that the contrasts in tone color were not numerous. This fault was the only one to be registered against Mr. Friedberg. His technic is excellent and his playing most accurate. As stated at the beginning of this review, Mr. Friedberg's success as the hands of his hearers was emphatic and certainly never was success better deserved. Mr. Friedberg can return here whenever he desires and he will always be sure hereafter of a large clientele. The recital was under the local management of F. Wight Neumann.

THEODORE SPIERING IN CHICAGO.

Among the visitors to this office this week was Theodore Spiering, the American conductor and violinist. Mr. Spiering's sojourn in Chicago on this occasion was of short duration, passing through on his way to New York from St. Louis, where he appeared with the orchestra last week, scoring a huge success. Mr. Spiering made his home in Chicago some years ago, and he counts here many friends who would be very glad to hear him either in recital or concert, and it is to be hoped that before long both his friends and innumerable admirers will be given opportunity to hear him after such a long absence spent for the most part in the East and in Europe, where, as readers of the MUSICAL COURIER know, he scored brilliant successes as conductor of different orchestras and is remembered in Chicago as the man who succeeded Gustav

Mahler as conductor of the New York Philharmonic Orchestra.

MACBURNY STUDIOS RECITAL.

Ethel Geistweit-Benedict, dramatic soprano, gave the sixth program in the MacBurny artist series at Hamilton Park, on December 7. Mrs. Benedict sang a MacDowell cycle, a group of Schumann songs, one of American songs and the aria "Ozean, du Ungeheuer," from Weber's opera, "Oberon." Mrs. Benedict has a voice of unusual range and quality, coupled with deep musical feeling. She has her resources so well in hand that she can command any nuance from the most delicate pianissimo to a full ringing forte. Her dramatic intensity and tonal color in the Schumann songs and the aria were particularly fine. The audience, which was a large one for a stormy night, was very enthusiastic.

CAMPANINI COMPLIMENTS HERMAN DEVRIES.

Cleofonte Campanini, general director of the Chicago Grand Opera Company, surprised the Herman Devries opera class on Saturday last by an unexpected visit to the Devries studios. Two acts of "Don Giovanni" and one of "Lakme" were being rehearsed by principals and chorus, and the maestro soon was an eager and interested listener. At the conclusion of the rehearsal at 12 o'clock Mr. Campanini addressed the class in praise of their teacher and their work, which brought them to their feet, and the maestro received an ovation in the way of loud applause and cheers. Before leaving the studio Mr. Campanini bestowed especial congratulations upon the work of Mrs. Thomas J. Prindiville (the Lakme), Marie Yahr (Mallika), Lemuel Kilby (Don Giovanni), Florian Varkony (Leporello), Frederick T. Blum (Masetto), Ethel Magic (Donna Elvira) and Mrs. George Hixon (Zerlina). Marie Yahr sang also in a delightful manner the aria of Fides from "Le Prophete."

APOLLO CLUB POSTPONES "MESSIAH" PERFORMANCE.

The performance of Handel's "Messiah" by the Apollo Musical Club announced for Christmas night, December 25, has been changed to Monday night, December 28, at 8.15. Tickets dated Friday, December 25, will be honored on Monday, December 28, or they may be changed for other reserved seat tickets for Sunday afternoon, December 27. The Sunday afternoon performance on December 27 at 3.30 stands as originally scheduled. Preparations are being made to make this year's "Messiah" concerts by a chorus of 1,000 singers, the greatest in the history of Chicago and the West, since no expense is being spared to have everything the best, including the solo artists engaged. The entire Chicago Symphony Orchestra will furnish the orchestral accompaniments at both performances.

SPRY-KORTSCHAK-STEINDEL TRIO IN RECITAL.

On Sunday afternoon the Spry-Kortschak-Steindel Trio gave a recital at the Fine Arts Theatre. The program, though short, was interesting, and the combined work of the three artists was very proficient. The Beethoven trio, op. 70, No. 1, opened the program. Following this was a group of songs by Mrs. Clarence Eddy, the assisting soloist. Mrs. Eddy possesses an excellent contralto voice. Among her numbers was a new song by Lilla Ormond, "Roses are the Rhymes I Wreath." Clarence Eddy was the accompanist for Mrs. Eddy. The trio in D minor of Schumann closed the program.

AT THE BLACKSTONE THEATRE.

A pleasing concert on Sunday afternoon was that of the Columbia School of Music, given at the Blackstone Theatre, presenting the school orchestra. The orchestra, under the direction of Ludwig Becker, played well, and no department of the organization is lacking in any respect. The "Unfinished" symphony of Schubert, the "Prize Song" of Wagner, Glier's adagio and the closing waltz were all played in a manner most pleasing. The audience was justly appreciative. The soloists of the afternoon were Parthenia Carmichael, pianist; Malvinia Nielsson, violinist, and Ernest J. Davis, tenor, all of whom showed excellent training. Miss Nielsson played Mozart's concerto in E flat with feeling, her technic being especially commendable.

FIRST CONCERT OF MADRIGAL CLUB.

The Chicago Madrigal Club, under the direction of D. A. Clippinger, gave its first concert of the season Monday evening, at the Germania Theatre. The program consisted of both sacred and secular numbers, the former showing better detail work than the latter, wherein the chorus seemed unable to sing as a body. The male portion of the club was very adequate, but the sopranos and contralto were weak, while there were one or two voices of unpleasant quality which could be heard above the others, to the detriment of the evening's enjoyment. Many of the selections were enthusiastically received and were repeated. Assisting on the program was Leon Marx, violinist, whose rendition of Mendelssohn's concerto, De-

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bussy's "En Bateau," and the "Caprice Viennois" of Kreisler, were gratifying.

EFREM ZIMBALIST IN EVANSTON.

Last Tuesday morning, December 15, at the Evanston Woman's Club, under the management of Rachel Bussey-Kinsolving, the third recital of the Tuesday morning musicales was given by Efrem Zimbalist, who played a well balanced program, suited to please the elite which filled the hall.

VAN VLIET IN CHICAGO.

Cornelius Van Vliet, the Dutch cellist, called at this office on his way back from Cincinnati, where he appeared with great success at the Matinee Musicale Club last Tuesday, December 15. Mr. Van Vliet is to appear as soloist, on December 17, in Minneapolis, with the Minneapolis Symphony Orchestra, of which he has been the principal of the cello department for the past few years.

CHICAGO MENDELSSOHN CONCERT.

The first concert of the twenty-first season of the Chicago Mendelssohn Club was listened to by a large and enthusiastic audience at Orchestra Hall on Thursday evening, December 17. Harrison M. Wild, conductor of the club, had arranged an especially attractive and interesting program, which included several novelties. The soloist of the night was Albert Lindquest, tenor, who was heard in two groups of songs and in the solo of the "Leap of Roushan Beg," by Horatio Parker. Mr. Lindquest was in splendid voice and sang exquisitely two songs by Wolf-Ferrari and a group by Brahms. Mr. Lindquest has a lyric tenor voice, which he used with consummate artistry. He sang with great taste and musicianship and scored heavily with his hearers.

The Mendelssohn Club, one of the best male choruses in the land, has been well drilled and the different numbers consisting of the Bacchanalian Chorus, by J. W. Elliot, songs by Victor Herbert, Arthur Foote, Frederick F. Bullard, Homer B. Hatch, Gounod, Bridge, Bantock, Protheroe, Woodman, Wilson and Hammond, were rendered with that degree of finish expected from this splendid body of singers, whose work, praiseworthy in every respect, reflected credit on its leader. Mr. Wild may well be proud of the big success achieved by his forces.

THEODORA STURKOW RYDER'S CLASSICAL PROGRAMS.

Theodora Sturkow Ryder announces the second of the five classical programs in the Sturkow-Ryder Studios for Saturday afternoon, December 26. The program will consist of compositions by Mozart, Chopin and Sinding and Mme. Sturkow-Ryder will play with Jessie DeVore, the Beethoven sonata in A major for violin and piano.

MYRTLE IRENE MITCHELL IN CHICAGO.

Myrtle Irene Mitchell called at this office last week on her way from Kansas City to New York, where she will probably spend the holidays. Miss Mitchell, who has just presented to the Kansas City music lovers Marcella Craft in joint recital with Mrs. H. H. A. Beach, informed this department that her patrons told her that this was the best concert ever given under Miss Mitchell's management. Miss Mitchell was most enthusiastic about Miss Craft, who, she said, ranks with the greatest artists she has ever had under her local management, and added that she is a most interesting singer and quite out of the ordinary. Those glowing remarks coming from Miss Mitchell, who has managed in Kansas City such artists as Farrar, Sembrich and Garden among the songstresses, speaks well for Miss Craft. Miss Mitchell looked the picture of health and as ever brought to Chicago the latest word in fashion. Her next concert will take John McCormack to Kansas City on January 23.

PITTSBURGH CALLS FOR MRS. GANNON.

Rose Lutiger Gannon, contralto, has received a call from the Mozart Club, of Pittsburgh, to sing the contralto role in "The Messiah." She sang in this oratorio with the Flint Choral Union on December 15. Mrs. Gannon has been in great demand this season and has secured many dates for the months of January, February and March.

NOTES.

Grace Stewart Potter, a young Chicago pianist, who recently returned from Europe from her studies with Leschetizky and Busoni, will give a piano recital at the Illinois Theatre, Sunday afternoon, January 3, under the direction of F. Wight Neumann. Miss Potter is an exceptionally gifted artist. The recital is given under the patronage of Mrs. George M. Pullman.

The First Methodist Episcopal Church, of Oak Park, announces a Christmas music service for Sunday, December 20. The choir is made up of Adelaide Brown Tenney, soprano; Annabelle M. Dickey, contralto; George Lee Tenney, tenor; Frank Hayes Collins, baritone, and Ruth Simmons, organist.

At the Chicago Chamber Music Society's first concert of the present season given in the Foyer of Orchestra Hall on Thursday afternoon, December 17, by the Chicago String Quartet, the works presented consisted of the Beethoven quartet, op. 18, No. 6, and the same composer's quartet, op. 50, No. 1.

Theodora Sturkow Ryder sent her greetings to this

office from Syracuse, N. Y., stating that she is enjoying her trip and recitals.

Invitations were issued by the Sherwood Music School for a two piano recital, given by Georgia Kober and members of the piano faculty of the school in the Thurber Recital Hall, on Thursday evening, December 17.

The sixth concert of the third season of the Sinai Orchestra, given Sunday evening, December 20, included beside the orchestral numbers under the direction of Arthur Dunham, an organ solo played by Mr. Dunham and a group of numbers given by the Glee Club of the Chicago Association of Commerce.

People's Symphony Concert.

Franz X. Arens, who conducted the first People's Symphony concert of this season in Carnegie Hall, New York, December 20, must have been pleased with the excellent playing of his men, who undoubtedly constitute the best orchestra he has yet had, with Maurice Kaufmann as concertmaster. The "Freischütz" overture had much swing, with clean-cut periods, and the "Pathetic" symphony of Tchaikowsky was done in altogether superior fashion, especially considering the few rehearsals—said to have been three. Applause was such that the conductor bade his men rise twice in acknowledgment during the playing of the symphony.

The solo cooperation of Maud Powell, in Beethoven's violin concerto, added dignity to the affair, and took at least one listener back a few years, when, following her playing of a David piece by the young student, Maud Powell, at Leipsic, one auditor said, "That young girl is a genius." "Tut, tut," said another, "she's only a hard worker." The world has since found that Maud Powell is both a genius and a hard worker, winning laurels for American womanhood as she travels through the land. Of her dignified, really classic playing of the Beethoven concerto, with its immensely difficult cadenza, and later, in Saint-Saëns' "Rondo Capriccioso," it need only be said it was beautiful, bringing her such long continued applause, that she had to add a Fiorillo study, unaccompanied, and still another. A large audience attended, and listened with that eagerness characteristic of the audiences of all the People's Symphony concerts and its affiliated institution, the People's Chamber Music Concerts.

Reception at David Studios.

Mr. and Mrs. Ross David gave the first of a series of reception musicales on Saturday evening, December 12, in their spacious residence-studios at 49 West Eighty-fifth street, New York. About fifty guests were seated in a large room opening into an attractive hall, where the artists stood. The background was of laurel and many candles cast a flickering light, giving the whole scene a festive appearance. Pupils of Mr. David, the New York vocal teacher, gave a varied and interesting program, displaying the excellent training they have received from their able instructor. These pupils were Mrs. George Daltzell, soprano; Otto Roehling, baritone, and Harmonie David, soprano. They were ably assisted by Marion David, who acted as pianist and accompanist, and whose sympathetic work greatly enhanced the enjoyment of the evening.

A general reception followed the musicale, which was also enjoyed greatly by the musicians and music lovers who were present.

Columbia Chorus Sings "Messiah."

On Saturday evening, December 19, the Columbia University Chorus gave an excellent performance of Handel's "Messiah" in the gymnasium of the university, New York City, the soloists being Agnes Alsop Ward, soprano; Ida Gardner, contralto; Dan Beddoe, tenor; and Robert Maitland, bass. The spacious room was crowded nearly to its capacity by an audience of music lovers who showed by spontaneous and prolonged applause their appreciation of the rendering given this oratorio under the efficient direction of Prof. Walter Henry Hall.

The work of the chorus of more than two hundred voices reflected great credit upon its leader. A well defined tonal balance was maintained throughout the work, while the exquisite shading and pianissimo effects which Prof. Hall everywhere brought out were especially noticeable in the chorus, "For Unto Us a Child is Born."

The University Chorus which is now in its fourth season, is rapidly winning a prominent place for itself among the first choral societies of New York. An assisting orchestra with F. Lorenz Smith as concertmaster lent excellent aid with the exception of the final choruses when the brasses overshadowed the voices to such an extent that it was difficult to distinguish the latter.

Of the soloists upon this occasion it may be said that they were in all respects excellent. Mrs. Ward proved herself to be the possessor of a soprano of good quality which she uses effectively. Miss Gardner, a newcomer to New

York recently arrived from Paris, has a contralto of soft and pleasing color and is inspired by a very genuine musicianship.

Regarding the work of Dan Beddoe, the tenor soloist, there is no comment necessary for he may always be relied upon to give of his best, and his best means fine interpretative work and faultless vocal execution. In an oratorio like "The Messiah," where the tenor voice occupies a comparatively unimportant part, his two arias stood out the more strongly, testifying to his thorough musicianship.

Robert Maitland, the bass, has made an excellent impression during the short time he has been in America, and his work on this occasion served to strengthen this impression. His final aria especially "Why do the nations?" was given in a clear ringing voice, creating a telling effect throughout the crowded room.

Prof. Hall is to be congratulated for this, another triumph to his credit, for his inspiring leadership is due the success of this evening and of the chorus itself as well. Under his direction the University chorus will unite with the Brooklyn Oratorio Society, which is now in its twentieth season, in presenting Edward Elgar's "Music Makers" and Hamilton Harty's "Mystic Trumpeter" at Carnegie Hall, New York, on the evening of February 2, 1915. They will be assisted by Mildred Potter, contralto, and Clarence Whitehill, baritone of the Metropolitan Opera Company, and an orchestra of sixty men.

Rubinstein Club Musicales.

A clever idea was that of Miss Pelton-Jones, viz., the originating of "An Afternoon with Marie Antoinette at Versailles," for the second musicale of the Rubinstein Club, at the Waldorf-Astoria Hotel, New York, Saturday afternoon, December 19. Mrs. William Rogers Chapman, president, and officers of the club, sat on raised seats, the president on a veritable throne, at the left of the classic-appearing stage, whence they greeted the artists of the afternoon. These were: Frances Pelton-Jones, the author of the entertainment, harpsichordist and pianist; Florence de Courcy, contralto; William Wheeler, tenor, and William M. Kincaid, flutist. The appropriate gowns worn by the "court" and the artists, with white wigs and various fixings which a mere man cannot name, but which look altogether charming, made it a pretty scene.

Miss Pelton-Jones played a group of pieces by Locilly, Handel, and the Paderewski "Menuet," the latter in her own arrangement, all on the harpsichord, with really delicious effect, and later the andante and finale of the overture to "William Tell" (again her own arrangement), the last-named on the modern grand piano, and with scintillating brilliancy. She played all the accompaniments, showing herself to be the skilful, sympathetic pianist and good musician.

Mme. deCourcy's voice is of beautiful quality, is used with consummate skill and taste, and she pleased everyone. Her last duet, "The Keys of Heaven," sung with Mr. Wheeler, was altogether graceful and unique, both artists singing and acting their parts with archness and telling effect.

Mr. Wheeler was especially pleasing in a group of old Scotch and Irish songs, "MacGregor's Gathering" having dramatic impulse, everything being sung with ease and enjoyable tone-production.

Mr. Kincaid showed himself a skilful flutist.

A Mozart menuet was danced, in costume, by the following relatives of members of the club: Annette Tausig, Winifred Goldsmith, Elsie Marsh, Henrietta MacElhinney, Dorothy MacRae, Helen MacRae, Josepha MacRae, Helen Schreiber, Harrison Cleveland, Elliott Downes, Norman O'Connell, Herbert Rau, Norton Ritchie, Douglas Storer, Walter Stewart, Russel Tower.

Alice Garrigue Mott's Studio Notes.

Owing to the numerous daily lessons and rehearsals of programs for professional singers and actresses, Mme. Mott is unable to try any more voices until next month.

Among her pupils, Dorothy Ball has been engaged for concerts to be given in Brooklyn, Perth Amboy and Minersville, Pa. Mrs. Roy Lerch has been engaged for the next symphony concert, at Easton, Pa. Marie Kaiser was a soloist at the Orpheus Club, Paterson, December 8.

The Paterson Morning Call states "Miss Kaiser's singing of the difficult recitative and aria from Debussy's 'L'Enfant Prodigue' made the audience rave over her. The volume of tone and its quality electrified the audience, especially when Miss Kaiser surprised her listeners with her exquisite trill."

Mrs. Ganz Due Thursday.

Mrs. Rudolph Ganz, the wife of Rudolph Ganz, the pianist, is expected to arrive with her son, Roy, on the steamship Carpathia, about December 24. Mr. and Mrs. Ganz and their son will make their home in New York during the season.

BOSTON'S TONAL DOINGS OF FIRST PERIOD OF SEASON REVIEWED.

Musical Courier Representative Discusses Present Situation in the Hub—Three Attractions Per Diem the Average—Liszt's "Faust" to Be Performed in Concert Form—General Current News.

11 Boylston Road, Fenway,
Boston, Mass., December 18, 1914.

The approaching holidays have caused a decrease in local concert activities, the present week showing a decided curtailment in such affairs. As the coming week will mark the end of the first period of Boston's concert season the present writing might serve as an opportune time to indulge in a brief review of general happenings and conditions as they have impressed the Boston representative of the MUSICAL COURIER.

In the first place, Boston's musical public has been overfed with concerts. This statement is not meant to imply a superabundance of first class attractions, but rather a conglomeration of musical events in which the public at large was unable at all times to judge beforehand as to where merit was, or was not to be found. The fallacy of these conditions was most apparent in the sizes of attending audiences, for quite often artists of real merit drew meager attendances while those of less ability succeeded in attracting capacity houses. Our concert schedule has maintained an average of three attractions a day. The symphony concerts have suffered a slight falling off in attendance, when one compares this year's subscription sale to those of former years; the difference is, however, scarcely noticeable. The Cambridge series of concerts by the Boston Symphony Orchestra remains as popular as ever, and with the new John Knowles-Paine Concert Hall at Harvard University, Cambridge is now a very important center in the music of this locality.

The failure of the recent Italian opera venture which started out so successfully at the old Boston Theatre, and would still have been under way, if its fate had depended on real operatic merit, is now past history, a history for which Boston can coin no plausible excuse. Of achievements successfully accomplished, the Boston Music School Settlement series of concerts for the people can be given prominent mention. This series of five concerts is now completed and it is sincerely hoped that the committee in charge will continue its good work next year.

In the teaching world conditions have been very favorable. Our foremost studios have large waiting lists and a constant influx of new students is still noticeable.

GABRILOWITSCH JOINT RECITAL.

On Saturday afternoon, December 12, Mr. and Mrs. Ossip Gabrilowitsch gave a joint concert in Jordan Hall. Mr. Gabrilowitsch played the following piano pieces: Schumann sonata in G minor; Beethoven sonata, op. 81; Chopin, twelve preludes, op. 28. Mrs. Gabrilowitsch sang as her share of the program the following selections: Schubert's "Allmacht," "Eine Muehle" and "Am Grabe Anselmo's";

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Schumann's "In's Freie"; Brahms' "Four Gypsy Songs"; Duparc's "Extase"; Debussy's "Mandolin," and Faure's "Toujours." Mr. Gabrilowitsch is well remembered for fine performances here in the past, and his return after several years absence aroused much interest. Critics were lavish in their praise of his masterful playing and noted the splendid growth in the pianist's artistry. The Russian pianist was in ideal form and his performance was one long to be remembered. According to report, Mrs. Gabrilowitsch has not been heard in this city since 1907. At that time she sang as Clara Clemens and attracted especial attention as the daughter of Mark Twain. Mrs. Gabrilowitsch is a finely developed artist and her work on this afternoon pleased immensely.

CROWDS HEAR KREISLER.

When Fritz Kreisler made his entry on the Symphony Hall stage last Sunday afternoon, he was given the same reception on the whole as that which was accorded him on the previous afternoon at Carnegie Hall in New York. The great audience filled every available inch of space in Symphony Hall, and in fact another great audience had been turned away from the doors unable to secure tickets for this, Kreisler's first appearance in Boston since his return from Europe. The program was the same as that used at his New York recital.

A PROGRAM OF BEACH COMPOSITIONS.

The second concert of the week occurred on Wednesday afternoon, December 16, when Mrs. H. H. A. Beach gave a program of her own compositions at Steinert Hall. She was assisted by Karola Frick, soprano, and the Hoffmann Quartet. As Mrs. Beach is one of the most prominent women in the musical world, and as she is especially well known in Boston, a large audience attended her concert. The compositions offered on this program represented a wide diversity of style and gave splendid opportunity to study the remarkable talent of this American composer. The two piano numbers played by Mrs. Beach, a prelude and fugue and a valse fantasie, were heard for the first time. These numbers are still in manuscript. Both works are characteristic of the composer's effective style and would prove valuable additions to any pianist's repertoire.

Two groups of songs were given, the first in German comprised "Ein altes Gebet," "Grossmutterchen," "Der Totenkranz" and "Deine Blumen," the second group contained "O Sweet Content," "The Lotos Isles," "Separation" and "Elle et Moi." These songs all contain good material and they were sung in fitting style by the talented soprano, Mme. Frick. The quintet, op. 67, was read by the Hoffmann Quartet and Mrs. Beach and proved to be one of the most interesting features of the program.

The composer was tendered a flattering reception and received many beautiful floral tributes. Her works were heard with pleasure and succeeded in bringing forth many words of praise from the local critics.

BELGIAN RELIEF CONCERT.

On Thursday evening at Steinert Hall an entertainment in aid of the Belgian relief cause was given. Amy Lowell and Josephine Peabody, two of America's well known poetesses, read from some of their more recent works. Hans Ebell, the Russian pianist, assisted in the program. His numbers were Liszt's "Funerailles," a nocturne and mazurka by Chopin; "Chant d'Automne" by Tschaiakowsky and the Rachmaninoff prelude in G minor. Ebell's remarkable virtuosity continues to surprise Boston audiences. His playing on this evening was even more effective than it has been at any of his previous appearances in this city.

IRMA SEYDEL RETURNS.

Irma Seydel, the young violinist has returned to Boston somewhat earlier than originally planned. As announced some weeks ago in the Boston letter, Miss Seydel contemplated remaining in Germany to fulfill engagements which would have kept her in that country until the latter part of December and then to sail immediately to America arriving here in time for her tour which begins early in January. Conditions abroad brought about the cancellation of some of her engagements and in view of the

uncertainty of other engagements, the young artist thought it best to return at once to this country. Miss Seydel was a fellow passenger with Fritz Kreisler on the steamer Rotterdam which arrived in New York on November 24. She also had the honor of having Mr. Kreisler for her accompanist at a concert given aboard ship on the evening preceding their arrival in New York. It was interesting to hear that the famous Austrian violinist played all the piano parts without music.

Miss Seydel was received with much enthusiasm throughout her German concert tour. She played with several of the foremost orchestras of that country and during the past two months performed on various occasions for the wounded soldiers at different hospital stations. Miss Seydel remarks that such appearances gave her unlimited reward, and deepest of all her regret at present seems to lie in the fact that she is unable to pass among the wounded of her country and minister to them through the medium of her chosen instrument and art. An extensive tour has been arranged for this country which will start early in January. Miss Seydel will be heard in the most of the largest American cities, appearing in recital, concert and as soloist with several leading orchestras.

DR. MUCK TO PRESENT "FAUST."

With the cooperation of the Apollo Club of this city, Dr. Karl Muck is now enabled to fulfill his plan of a performance of Liszt's "Faust" symphony, which will be heard at the first pair of Boston Symphony concerts in the new year or on January 1 and 2. Paul Draper has been engaged as tenor soloist and the choir from the Apollo Club will sing the chorus for men's voices with which the symphony ends.

NOTES.

Horatio Parker's new choral poem which was written for production here in April at the centenary festival of the Handel and Haydn Society will be published by Schirmer. It is called "Morven and the Grail," and Brian Hooker, who collaborated with Mr. Parker in the music drama "Mona," wrote the text from the Arthurian legend. Fritz Kreisler returns to Symphony Hall for a second recital on Sunday afternoon, January 10.

Mme. Schumann-Heink will give her annual song recital in Symphony Hall on Sunday afternoon, December 27.

George Copeland, the pianist who taught Bostonians to appreciate Debussy, will give a piano recital in Jordan Hall on Thursday evening, January 7.

VICTOR WINTON.

Huss to Appear at the M. T. N. A.

Henry Holden Huss has been invited to read a paper on "The New Era in Piano Study" at the piano conference, Tuesday afternoon, December 29, at the Music Teachers' National Association, to be held in Pittsburgh. On that afternoon he will also play a group of six of his piano compositions, viz., "Etude Romantique," op. 23 (dedicated to Paderewski); prelude in D, op. 17; "Intermezzo" in G (Brahmsianer), op. 23 (dedicated to Joffe); "Valse" in A, op. 20; nocturne, op. 20; prelude in A flat, op. 17.

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Blanche Manley, Lyric Soprano.

Blanche Manley is one of those born singers who cannot remember the time when she did not sing. During her school years she was continually called upon to appear at



BLANCHE MANLEY.

various musical festivities, and always with absolute success.

Mme. Galski, who heard Miss Manley sing several years ago, has taken particular interest in the young soprano.

Later Miss Manley went to Florence, Italy, where she studied for two years with the maestro, Vincenzo Lombardi, who pronounced her voice to be of exceptional quality, and predicted a brilliant future for her.

While she was studying with Lombardi, Henry Russell, manager of the Boston Opera Company, heard Miss Manley sing and immediately engaged her for a term of two years. Last year she was engaged to appear in leading roles with Oscar Hammerstein, but, owing to the fact that his operatic project was abandoned, the New York public was temporarily denied the privilege of hearing this talented soprano in opera.

Miss Manley has of late devoted her art to the concert stage, where she has been well received.

Dunning Musical Talk at Waldorf-Astoria.

Carrie Louise Dunning, the originator of the Dunning System of Improved Music Study for Beginners, gave one of her interesting illustrative musical talks at the Waldorf-Astoria Hotel (Myrtle Room), New York, last Friday morning, December 18. She was assisted by Mrs. Armstrong, of Texas, a teacher-pupil.

Mrs. Dunning, believing that much of the drudgery of piano teaching and piano learning can be lightened, has evolved this system, whereby through musical games, thoroughly artistic in nature, the pupils become so interested that they learn "in spite of themselves." Its worth is tested by the splendid results attained by Mrs. Dunning, and its growth has become so widespread that Mrs. Dunning devotes the greater part of her time at present to teaching teachers and giving these demonstrations for the benefit of parents and friends of the pupils. Each season she conducts large classes in New York, Philadelphia, Brooklyn, Buffalo, Chicago, Seattle and other cities of the Far West.

Her system has been endorsed by Theodor Leschetizky, Xaver Scharwenka, Vladimir de Pachmann, Ferruccio Busoni, Ossip Gabrilowitsch, Wager Swayne, William Sherwood, Henry Holden Huss, Victor Herbert, Dr. William Mason, Dr. William C. Carl, Fannie Bloomfield Zeisler, Johanna Gadsch and Teresa Carreno.

The following are patronesses: Mrs. Henry Phipps, Mrs. Bradley Martin, Mrs. C. H. Gould, Mrs. S. B. Chapin, Emma Thursby, Mrs. Murray Whiting Ferris and Mrs. John Hay Hammond.

Alberta Carina's Concert Success.

Alberta Carina, leading coloratura soprano of the Komische Oper, Berlin, and of the Municipal Opera Elberfeld, not only earned laurels on these stages, but was equally applauded on the concert platform. She appeared first in France. In Paris she sang in many of the best musical salons. Later, she appeared in Belgium, Holland

and Germany winning everywhere great praise for her artistic work.

Miss Carina's marked personality, her deep musical and poetic feeling, as well as her interpretative ability, make her a lieder singer of renowned and rare qualities and enabled her to create a field all her own in Europe. She will begin her American concert tournee in January and has already many dates booked in the Eastern States.

"Don Pasquale" Performed in Cincinnati.

Cincinnati, Ohio, December 16, 1914.

"Don Pasquale" was the opera selected for presentation by the Springer Opera Club of the College of Music this year, and Tuesday night it was given in all its vivacity and tunefulness under the able direction of Romeo Gorno.

The usual large and enthusiastic audience filled the Odeon, and gave the young opera aspirants a generous meed of applause. The Springer Opera Club has won some splendid successes in the past, but Tuesday night's performance went with a swing and abandon, a joyfulness that made "Don Pasquale" the climax of the club's efforts.

Anna von Unruh, whose clear, fresh soprano and charming stage presence made her an adorable Norina, sang this role, which was a favorite with Adelina Patti, in a sprightly manner. Walter Vaughn, as Ernst, had an opportunity to show the timbre and quality of his fine tenor in the serenade, "Come Gentile." Mr. Vaughn is preparing for a professional career and is much in demand at local concerts. Paul Sebring, baritone, who scored a success last year in "Tales of Hoffmann," had the comic role of Don Pasquale and gave it a creditable interpretation. The wily Dr. Malatesta was impersonated by Daniel Burke. Among those having minor parts, but whose fresh, well trained voices and good acting added materially to the success of the opera were: Wm. Kerr, Ethel Griffith, Grace Sensing, and Wm. Meinders.

The credit of the finished performance belongs to Sig. Romeo Gorno who has worked indefatigably for the success of the opera. Sig. Gorno, despite the fact that he has a very large piano class, gave all of his spare time to training and coaching the singers, even foregoing some concert appearance on his own behalf, so engrossed was he with "Don Pasquale." In his labors he had the assistance of Joseph O'Meara, who, as stage manager, played a notable part in producing a correct stage picture. That musical Cincinnati appreciated the well mounted and beautifully sung opera was quite evident in the prolonged applause and the congratulations extended to director and performers at its close.

JESSIE PARTLOW TYREE.

Virgil Piano Conservatory Recital.

The last piano recital given by the Virgil Piano Conservatory, New York, for the year 1914 occurred on Friday, December 18. It was a notable affair and will long be remembered on account of the excellent playing by several of the performers. The program was rather long, but was exceptionally well rendered.

Modena Scovill played the twelfth rhapsodie, by Liszt, particularly well, both as to interpretation and execution. In the big polonaise in E major, by the same composer, she showed accuracy, authority and effective tonal contrasts.

Emma Lipp delighted the audience with her rendition of the Tausig arrangement of "Man lebt nur einmal," a brilliant and difficult composition, requiring a skillful mastery of the keys, as well as a keen sense of rhythm, and the effect and exhilaration of the waltz movement united to the intuitive tone shadings demanded.

Bertha Henry played the beautiful "Liebes Walzer," by Moszkowski, with charming effect. She possesses a fine and brilliant execution and both breadth and delicacy of tone.

Marion Blair deserves special mention for her playing of the "Black Key Etude," by Chopin, which was surprisingly effective for a player of her years—velocity apparently has no terrors for her.

Charles Jagels is an exceptionally attractive young player; he contributed "To a Humming Bird," by Mrs. A. M. Virgil, in which he demonstrated his accuracy and clearness of execution and velocity, together with a nice appreciation of tone; also the "Cradle Song," of Barilli, which was given with soft, beautiful tones that were highly effective.

Katherine Sidebotham received special commendation for her rendition of the well known "Staccato Caprice," by Vogrich, which demands technique of a high order and fine mental control.

Fabri Collegium Salon.

The Fabri Collegium gave its first concert on Friday evening, December 18, before a large and fashionable audience. Those who participated were G. Aldo Randegger (head of the piano department), and the following pupils of the Collegium: Helen Blase, soprano; Jane E' Del,

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mezzo-soprano; Robert Wyatt, tenor, and Signor Salvatori Cibelli, tenor. The latter, possessing an exceptional voice, was the winner of a scholarship at this institution.

Shattuck Returns to America.

Arthur Shattuck arrived in New York on the steamer Baltic, of the White Star line, from Liverpool on Saturday, December 19, and left two days later for his home in Wisconsin.

Since the beginning of the war Mr. Shattuck has spent most of his time in England. He returned to Paris about six weeks ago, remaining there a week, "just to look things over," and reports that conditions there are pitiful. While there he was requested by Mme. Lamoureux to be soloist



Photo copyrighted by Moffett Studio, Chicago, Ill.
ARTHUR SHATTUCK.

at one of a series of monster concerts to be given at the Trocadero. It was found, however, that these concerts would not be permitted, music being taboo during these tragic times in France.

While in England Mr. Shattuck played a number of orchestral engagements in the provinces, notably at Bournemouth, at Harrogate, where a special concert of British music was given, and at Brighton, whose orchestra is deservedly famous. At these concerts Mr. Shattuck used a concerto composed by Boyle. He reports that these concerts were well attended and that through the whole performance every hand was busy knitting. He will use the Boyle concerto in America. He starts his tour of this country on New Year's Day and will play many recitals and a number of orchestral engagements, among them Minneapolis, Chicago, Detroit, Grand Rapids, with the Cincinnati Orchestra, etc.

NEW YORK BREVITIES.

Gilbert Songs at Mrs. Henry Smock Boice's Studio
—Heinrich Meyn at Stransky At-Home—Hamish Mackay and the "Diel"—Noble's Christmas Organ Recital Program—Tollefsen Trio in Two Appearances—Tonkünstler Society Meeting—Recital at Elizabeth Kelso Patterson Home—Royal Dadmun in Albany and Pittsburgh—Elizabeth Topping Notices—Gally, a Nichols' Pupil—Lenox Academy of Music Concerts—Sorrentino Returns—Notes.

A program of Gilbert songs was given at the attractive studios of Mrs. Henry Smock Boice, 43 East Twenty-seventh street, Wednesday evening, December 16. Because of the thoroughly musical and melodious quality of the songs presented, and the artistry and good voices of the singers, the program proved thoroughly enjoyable.

Mr. Gilbert, who was the accompanist of the evening, is already numbered among the young American composers of note and his versatility was well demonstrated by the songs of the evening—songs for coloratura soprano, interpreted on this occasion by Florence Anderson Otis, already well known, because of her beautifully trained and true coloratura voice of lovely timbre, and because of her artistic work. Mrs. Otis added "A Maiden's Yea and Nay" as an encore; songs for lyric soprano, to which Katherine Bickford-Self gave charming interpretation. Though a pupil at the Boice studios only a short time, Mrs. Self already shows evidence of the method, in her smooth, easy emission and untampered clear diction; songs for contralto, but only one number was given, however, as Jessie Rowe-Lockitt programmed for three was suffering from a severe cold. She was notwithstanding heard with excellent effect in this "An Evening Song," for mezzo-soprano, sung by Grace Douglass Beel; for tenor, by William J. R. Thiers, and for baritone, by Wilmar Bradshaw.

The work was uniformly excellent, showing what good voices expertly trained can accomplish.

Among those present were the American composers, Carrie Jacobs Bond and John Prindle Scott.

HEINRICH MEYN AT STRANSKY AT-HOME.

After the Philharmonic concerts, Mr. and Mrs. Josef Stransky are always at home to their friends. At these affairs music plays an important part. At a recent reception of this sort, Heinrich Meyn sang three songs by Brahms, two by Strauss, and four French songs.

Mr. Meyn's protegee, Marco Teyrot, the young Belgian cellist, played several selections. Among the guests were Mischa Elman, Mr. and Mrs. Leo Schultz, Mr. and Mrs. George Hamlin, Mrs. Frank King-Clark, Jeannette Spencer and Emma Juch-Wellman.

HAMISH MACKAY AND "THE DIEL."

Hamish Mackay, the Highland baritone, and his bonnie Scottish friends must have had the "Diel" of a time at the Amsterdam Opera House, December 15. On the program were several bagpipe selections, one "The Diel in the Kitchen," a song by Moffatt entitled, "The Diel's awa wi' the Excisemen" and various others suggesting his Satanic Majesty. Mr. Mackay sang little known Scottish songs, and the New York Scottish Highlanders pipe and drum band played. There were bagpipe selections, an exhibition of Highland dancing, and folkdances, all combining in a program of much variety. Fay Foster was at the piano. It is recalled that Andrew Carnegie, when asked "Why do bagpipers always walk when they play?" replied "Hoot mon! It's to git awa frae th' music."

Noble's Christmas Organ Recital.

Sunday evening, December 27, at eight o'clock, in St. Thomas' Church, 53d street and Fifth avenue, T. Tertius Noble, the organist, will play the following program, especially chosen for the Christmas season:

Pastorale from Christmas Oratorio.....Bach
 Offertoire on Two Christmas Themes.....Guilmant
 Pastorale in F.....Kullak
 Evening Song.....Bairstow
 Elegy.....Noble
 Solemn Prelude.....Noble
 Sonata No. 1 in D minor.....Guilmant

December 20, Mr. Noble journeyed to Toronto, Canada, where he played on a four manual Gassavant organ. January 1 he gives a recital in a large private house at Rose-

mont, Pa., on a beautiful organ built by the Aeolian Company.

TOLLEFSEN TRIO CONCERTS.

The Tollefsen Trio, assisted by Ashley Ropps, baritone, gave a concert under the auspices of the Brooklyn Institute of Arts and Sciences, Friday, December 11. The Trio's principal number was Cadman's new trio, op. 56, in D major, performed in Brooklyn for the first time. This work was introduced in Manhattan last March at a Mozart Society concert, and a Manuscript Society concert, with the composer at the piano. At its first Brooklyn performance it was exceptionally well liked, being the feature of the evening. The three members of the Trio all had to give encores following their solos, and there was a good sized audience. Brooklyn papers devoted considerable space, with pictures, giving special attention to the Cadman trio.

At the Commercial High School, Brooklyn, December 6, Cornelius Rübner's andante espressivo, from op. 9, and the well known "Dumky" trio, of Dvorak, with solo numbers, were performed by this Trio and its individual members.

TONKÜNSTLER SOCIETY MEETING.

The Tonkünstler Society held a meeting December 8, at Memorial Hall, Brooklyn, and found a good sized audience in attendance despite the stormy night. The audience was well repaid for the effort in listening to a program of exceptional interest. Ruth Taylor and Campbell Weston united in Handel's sonata in D major, played in brilliant style. Duos for two pianos by Rheinberger and Saint-Saëns were played by Walter Haan and Alexander Rihm, with excellent technical finish. Miss Taylor's violin selections pleased the audience. A suite for piano, violin and cello by Moussorgsky is an exquisite composition, full of contrasting harmonies and melodies. This suite was played by Campbell Weston (piano), Ruth Taylor (violin) and Gustav O. Hornberger (cello). The rich, appealing, mellow and contrasting tone of the cello, especially in the lento movement, was most beautiful. Mr. Hornberger made his instrument sing like a human voice, and the number, with its unusually beautiful cello part, was the climax of the evening.

RECITAL AT PATTERSON HOME.

At the home of Elizabeth Kelso Patterson, 257 West 104th street, December 10, Geraldine Holland collaborated with Emilie Grey, harpist in a program of alternate soprano and harp numbers. Mme. Grey, a well known English harpist, is a most capable artist, possessing a brilliant technic and beautiful tone. She played selections by Saint-Saëns, Gabriel Pierne, Zabel, Alvars, Aptomas, Margaret Hoberg, and Thomas. The circular issued by Mme. Grey quotes Landon Ronald, Wassily Safonoff, and Ivan Caryll in praise of her playing. Miss Holland's vocal numbers, as usual, were important and well sung.

ROYAL DADMUN IN ALBANY AND PITTSBURGH.

Royal Dadmun, the baritone, has been singing in various cities, including Albany and Pittsburgh. He has also sung for universities and clubs, with several "Messiah" dates booked. He was soloist for the Mendelssohn Club of Albany, December 9, when the local press praised his singing highly. The Evening Journal said: "All that could be gained from delightful diction and lucid interpretation was shown by Mr. Dadmun's work in several numbers. His bass-baritone work is convincing, and he responded to two or three encores." The Knickerbocker Press said: "Mr. Dadmun's selections were happily chosen and served to display his mellow, vibrant tones to perfection."

He sang at a concert in the Twentieth Century Club of Pittsburgh, November 24, and the Pittsburgh Gazette Times said: "Excellent phrasing was a characteristic of Mr. Dadmun's performance, as well as admirable diction and intelligent interpretation."

ALFRED E. GALLY, A NICHOLS PUPIL.

Alfred E. Gally, tenor, a promising pupil of John W. Nichols, has recently been chosen to complete the quartet at the Beck Memorial Church. His solos show the careful and thorough training he has received, and are a delight to his listeners. On the evening of December 20 he will be heard in Matthew's "The Story of Christmas."

ELIZABETH TOPPING NOTICES.

Elizabeth Topping, concert pianist and teacher, taught at the Toronto Conservatory, at several leading ladies' schools of the United States, and has been for four years at Miss Porter's School, Farmington, Conn. She is a

brilliant pianist and a superior teacher, and in these capacities has been very successful in the metropolis. Two press notices follow:

Miss Topping is an able pianist in every sense, as was noted in her interpretation of her selections. Her style is marked for its brilliance, and she has an elastic touch and perfect command of herself and of the instrument.—Brooklyn Eagle.

Miss Topping played with an almost masculine grasp of the music that made one wish to hear her with an orchestra.—Toronto Globe.

LENOX ACADEMY OF MUSIC CONCERTS.

Wednesday evening, January 20, a concert will be given by the orchestra of the Lenox Academy of Music, H. H. Reppert, director, at the Central Opera House. Mr. Reppert will appear as violin soloist, accompanied by Elsie Lawson, who will also play a piano solo. February 17, the second concert under Mr. Reppert's direction will be given at Central Baptist Church.

UMBERTO SORRENTINO RETURNS.

Following a stay of six months in Europe, principally in Italy, his native heath, Umberto Sorrentino, the tenor, returned to New York, December 16, on the steamer *Re d'Italia*. His friends and admirers, of whom there are many in America, extend from St. Louis to the coast, for he has appeared extensively as soloist in various concerts, with orchestra, etc.

CHORAL ART CONCERT.

Alfred Y. Cornell and the choral forces comprising the Choral Art Club, of Brooklyn (mixed voices), gave an enjoyable private concert in the Academy of Music, Brooklyn, December 18, assisted by the Trio de Lutece, consisting of flute, harp and cello. Various Christmas-tide motets, folksongs, Noels, etc., were sung, unaccompanied, and with piano, showing the excellent control of the conductor. Beautiful numbers were the two "Negro Spirituals," arranged by Burleigh, and the two Russian compositions which closed the program, by Rubetz and Taneyef, were finely sung and much applauded. The trios by the instrumentalists were liked, and Sidney Dorlon Lowe's accompaniments received general recognition by those who understood his art. A festively attired audience, handsomely printed programs, and the good looking chorus all served to make the concert successful.

NOTES.

The vesper services at St. Bartholomew's Church, New York, are largely musical. The organist is assisted by the following solo quartet: Grace Kerns, soprano; Mrs. Benedict-Jones, contralto; William Wheeler, tenor, and Frederick Welds, bass. Fifty well trained singers form the chorus. December 13, violin, harp and organ were used to assist in the service. An effective number was Verdi's "Pater Noster," sung a capella. Mr. Welds sang the bass solo from Verdi's "Requiem" very effectively; the contrasting tones of bass and organ were beautiful. Following the vesper services, an organ recital was given. The vesper music last Sunday consisted of excerpts from "The Messiah." On Christmas Day, the music will be the Christmas oratorio by Bach, and there will be an hour of Christmas carols, at four o'clock, December 27.

Edmund Jaques, organist and choirmaster at St. Paul's Chapel, Broadway and Fulton street, announces a Christmas carol service for Thursday, December 24, at twelve o'clock, noon. There will be no solos and no collection, simply general singing of Christmas carols. "Hark! The Herald Angels Sing" and the "Adeste Fideles" will be sung by the full choir on the church porch, at twelve, noon. Tuesday, December 29, at twelve o'clock, noon, "The Christ Child" cantata will be performed.

The Women's Philharmonic Society's second afternoon musicale, December 26, at the Granberry studios, Carnegie Hall, will consist of a lecture recital on the oratorios, "The Creation," "The Messiah," and "Elijah," by Lute deVore Conaly. Mme. Tetedoux-Lusk is chairman of the entertainment committee. January 23, at the third musicale, compositions by Frank Howard Warner will be performed. The women's orchestra, Madeleine Eddy, conductor, will give its first orchestral concert in January, date and place to be announced.

Samuel A. Baldwin's four hundredth organ recital at City College, December 13, brought compositions by Guilmant, Bossi, Bach, Lemare, Frysinger, Tschalkowsky, Schubert, and Wagner. A program note said:

In these recitals the Great Hall and its organ are dedicated to the service of the city.

Beginning with the opening of the organ on February 11, 1908, there have been 2,930 performances of 610 different works, embracing

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every school of organ composition as well as many transcriptions for the instrument. The total attendance has exceeded 500,000.

Marion Gregory, soprano, who is a most artistic singer, sings for her friends, Friday afternoons, from three to four o'clock, No. 2 Washington Square North. Miss Gregory's beautiful voice, refined interpretations, and sympathetic personality are well known to many New Yorkers.

Spiering's Rousing Welcome at St. Louis.

The St. Louis Symphony Orchestra showed its wisdom in engaging Theodore Spiering for the concerts of December 11 and 12, in view of the cancellation of the date of Willy Burmester, who is war bound in Europe. The society also showed that it could do a graceful thing when occasion offers, as Mr. Spiering is a former St. Louisan. At the matinee, as well as at the concert, the large audiences by their presence paid honor to this distinguished musician and made their presence felt by their enthusiastic and warm tribute of welcome to one who recently returned to America after a series of brilliant European triumphs. In commenting upon Spiering's playing of the Bruch G minor concerto the St. Louis papers said:

"Mr. Spiering's welcome was warm, and his performance brought about a demonstration that must have pleased him mightily. Mr. Spiering's splendid musicianship stood him in good stead. . . . It was a musically firm and satisfying performance of the overplayed Bruch G minor concerto."—St. Louis Times, December 12, 1914.

"He is essentially a musical scholar and not a dreamer. He is a practical violinist, brought up in a classical school, devoted to the highest ideals, looking upon his art with reverence, and upon the practice of it as a great privilege. He plays accurately, enthusiastically, with a great variety of tone color and with enthusiasm. Mr. Spiering played the concerto with a clear tone, accurate intonation, decided rhythm and almost faultless interpretation. Six or eight recalls by a delighted audience indicated to some extent the pleasure he had afforded his listeners."—St. Louis Republic, December 12, 1914.

"A free, but studiously correct manner characterized his presentation. His tone was clear and even. The allegro was given beautifully. Spiering's best effort was in the adagio, in which he revealed his fine musicianly qualities to the utmost. Here he developed a wondrously full tone, sustained and singing. The house listened spellbound and broke forth in thunderous applause."—St. Louis Globe Democrat, December 12, 1914.

"His interpretation of the Bruch composition reached its highest point of excellence in the adagio, the exquisite singing quality of which was finely brought out, and . . . the complete performance of his task was scholarly and finished and left a satisfying impression on the minds of his hearers."—St. Louis Post Dispatch, December 12, 1914.

"His manner of presentation in the adagio was calmness and dignity itself, and under his facile manipulation his instrument filled the large hall with a flood of melody. He received a veritable ovation at the conclusion of the number, in which everybody in the house, the director and all the members of the orchestra heartily joined."—St. Louis Globe Democrat, December 13, 1914.

Christine Schutz's Appearances.

Christine Schutz, who has been winning extensive favorable notice this season, is an American and was born not so many years ago in Baltimore, Md. Although she received her early education in Germany, she began her vocal studies at the age of seventeen under the direction of David Melamet, the gifted teacher of Baltimore. After spending some time in Berlin, where she studied with Georg Fergusson, she returned to New York to receive instruction from Oscar Saenger.

For a number of years Miss Schutz was the leading contralto soloist at Brown Memorial Church, Baltimore, and also sang at the Madison Avenue Temple in the same city. Local societies are delighted when they can secure her services, and she has at various times been soloist with the Baltimore Arion, the Mozart Maennerchor and other prominent choruses. Nor has her popularity been confined to her native city. During last July she twice appeared as soloist before the New York State Music Teachers' Association convention at Saratoga. There she sang in Sullivan's "Golden Legend" and in a special performance of "Trovatore," in both of which she was delightful.

Miss Schutz possesses a clear, ringing contralto voice, which she controls with ease. Her interpretations show a deep poetic insight as well as thorough musicianship. In addition, she is gifted with a charming personality, which makes her an especial favorite wherever she appears.

At the Worcester Musical Festival this past fall and the festivals at Bangor and Portland, Me., she distinguished herself through her thoughtful and earnest work, winning, by her consummate art, the praise of both press and audience.

Miss Schutz is now living in New York, having placed herself in the hands of that capable manager of artists, Walter Anderson.

A CALL FOR VOLUNTEERS

Victor Harris has promised to conduct the chorus of mixed voices, men and women, at the lighting of the Christmas Tree at Madison Square Park, New York, on Thursday, December 24, at 5:30. There will be no organized chorus present, but Mr. Harris is trying to get volunteers from all of the different clubs and choruses as well as from single individuals all over the city. It is sure that there will be a large and characteristic response for this worthy object under the direction of so noted a conductor as Mr. Harris.

The chorus is to meet and organize and to have its one rehearsal in Dr. Parkhurst's church, Madison Avenue and Twenty-fourth Street, on December 24, at 4:30, and later on at 5:30 go over to the stand built for them and there have a little concert of Christmas music which will last until six o'clock. If by any chance the weather be inclement, the singing will not take place in the Square, but will be given at the same hour, 5:30, in Dr. Parkhurst's church. All singers, men and women, are invited to join the committee at Dr. Parkhurst's church on the afternoon of December 24 at 4:30, to take their share in what is really the most direct evidence of the Christmas spirit that any one can think of.

Ganz Tour.

Time has not hung heavily on the hands of Rudolph Ganz, the Swiss pianist, since his arrival in New York, September 24, judging from this list of his concert activities.

September 25—Worcester, Mass. (public rehearsal and concert at Worcester Festival).
September 27—Washington, D. C.
September 29—Hackensack, N. J.
October 1—Lockport, N. Y.
October 13—North Adams, Mass.
October 14—Springfield, Mass.
October 16—Pittsfield, Mass.
October 17—Boston, Mass. (Jordan Hall recital).
October 18—New York, N. Y. (Carnegie Hall recital).
October 19—Dayton, Ohio.
October 20—Oberlin, Ohio.
October 22—Kansas City, Mo.



RUDOLPH GANZ.

Latest photo of Swiss pianist presented to MUSICAL COURIER correspondent at Los Angeles, Cal., during Mr. Ganz's visit to that city.

October 26—Kewanee, Ill.
October 27—Mt. Vernon, Ia.
October 30—Mankato, Minn.
November 2—Pueblo, Col.
November 3—Denver, Col. (with Philharmonic Orchestra).
November 5—Pocatello, Ida.
November 8—San Francisco, Cal. (first recital).
November 10—San Jose, Cal.
November 14—San Francisco, Cal. (second recital).
November 17—Los Angeles, Cal.
November 18—Long Beach, Cal.
November 24—Provo City, Utah.
November 26—Idaho Falls, Ida.
November 30—Bismarck, N. Dak.
December 1—Fargo, N. Dak.
December 8—Providence, R. I. (Steinert Series).
December 9—Portland, Me. (Steinert Series).
December 11—Worcester, Mass. (Steinert Series).
December 12—New York (with Swiss Singing Society).
December 13—New York (Ritz-Carlton).

Gifted Anna Baugher.

Anna Baugher, the gifted Baltimore contralto who is undertaking her first protracted concert tour this season, is no novice in the professional field, as she has made many previous public appearances and scored decisive successes on all such occasions.

The Baltimore Sonntag's Post alluded to her (when she gave a joint recital with Anton Witek) as "an artist predestined for the concert career," the German corre-

spondent spoke of the "musical and vocal significance of her art, and described her voice as a 'large, dramatically colored and well sounding contralto, with powerful high tones, and full, rich low ones.' The same paper praised Miss Baugher's interpretations enthusiastically and spoke of the excellent schooling received by her at the hands of David Melamet. The Baltimore News waxes eloquent over the young artist's splendid physique, her musical taste and refinement, and dramatic instincts.

Miss Baugher's tour is booking under the direction of Foster & Foster, and she is sure to make a decisive step forward this winter toward the attainment of a place with the artistically and materially successful contraltos in the concert world.

Kasner String Quartet in Brooklyn.

On Friday, December 4, the Kasner String Quartet, in conjunction with the Corinthian Male Quartet, gave a concert at All Souls' Church, Brooklyn, N. Y. The string quartet, of which Jacques Kasner is the director and first violin, played Haydn's "Vogel" quartet; Taubert's "Liebes Liedchen"; a Chopin etude with incidental solo well performed by Russell B. Kingman, the cello soloist, and Boccherini's "Minuetto." The ensemble work of this quartet is excellent, and its tonal balance throughout the evening was on a high artistic plane. The interpretations were broad and dignified. An audience of appreciative listeners was liberal with its applause.

Reception to Eleanor Spencer.

Charles J. Livengood and Mrs. Livengood gave a reception at their home at Walnut Hill, Cincinnati, Ohio, for Eleanor Spencer, on Thursday afternoon, December 3, to which were invited the board of managers and directors of the Cincinnati Symphony Orchestra, beside many others prominent musically and socially. They included Dr. Ernst Kunwald, Charles P. Taft, Stillman-Kelley, the Misses Bauer (of the Cincinnati Conservatory), Marcian Thalberg, Mr. Evans, Mrs. Holmes and Mrs. Freiberg.

Culbertson to Manage Bori.

Harry Culbertson, the enterprising manager who makes his headquarters in Chicago, and his associate, Maurice Lee Fulcher, were in the East the latter part of last week. They have concluded arrangements whereby Lucrezia Bori, the Metropolitan Opera soprano, is now under their exclusive management. Among the other attractions under the management of Harry Culbertson are Tilly Koenen, Jenny Dufau, Frederick Morley and the Zoellner Quartet.

McCormack to Sing Ganz Songs.

Arthur P. Schmidt will soon publish two new English songs by Rudolph Ganz, which he wrote for John McCormack. They are entitled "Rise o' Star" and "Love and Song." Mr. McCormack will sing these during the season.

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Artists who are studying or have studied with Miss McLellan
Sue Harvard, soprano, Phila. and Pittsburgh Orchestras
Max Salzinger, baritone, Montreal and Boston Operas
Henrietta Wakefield, contralto, formerly with Metropolitan Opera Co.
Dan Beddoe, oratorio tenor, highest paid church tenor in N. Y.
Edwin Evans, baritone, Phila. highest paid church.
May Jennings, formerly Church of Divine Fidelity, N. Y.
Edward Strong, tenor 14 years, 5th Ave. Pres. Church, N. Y.
Eleanor Cochran, soprano, Dantzig Opera, Germany
Helen Summers, contralto, Cassel Opera, Germany
Olive Ulrich, soprano, Hammerstein Opera Company
Win. Bonner, tenor, Rutgers Pres. Church, N. Y.
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Prominent Builder of Violins, Violas and Cellos—Works in an Atelier Alive with Fascinating Interest.



JOACHIM'S HEAD.
Carved on Franz von Vecsey's
violin.

Capuchin crypt in Rome. Of this crypt Mark Twain writes: 'The place is upholstered in skeletons.' The mural decorations there, and even some hanging baskets, are constructed of the bones of departed monks—a decorative scheme quite as impressive as it is unique.

"Mr. Reindahl's atelier is literally 'decorated' with the 'bones' of violins, violas and cellos. There is timber, finely grained and finely seasoned, for the making of new instruments: there are new instruments all ready to be launched upon the career of greatness, and there are new instruments in all stages of construction—some of these only mere 'skeletons,' often without a 'head' or a 'back.' And then there are old violins in all stages of dissolution that have been, like watches, left to Mr. Reindahl's expert care for restoration of their former usefulness. Some of these need new ribs, others new backs, and some need regluing. In fact, every stage of violin dissolution, and every stage of violin construction may be viewed here side by side.

"But Mr. Reindahl's work appeals to the visitor with more force than his workshop. And—peculiarly enough—his work is what one might term 'unintelligible,' as the visitors see only the 'visible' evidences of his work—the handsomely carved scrolls, beautifully rounded sides, tops, gracefully arched and inlaid with delicate purling, bold but delicately wrought soundholes, and piquant corners whose very sharpness lends an appearance of delicacy—while Mr. Reindahl's real work—the tone itself—is not in evidence. The scrape of his knife alone breaks the stillness.

Working "In Sound."

"The violin maker 'works' in sound much the same as the potter works in clay, or the painter in paint, or the sculptor in marble, but with this distinction—he makes his 'sound' while the sculptor finds his marble ready made.

"To make 'sound,' one might think, is a very simple process. Yet it is very complex in the case of a violin.

"In the making of sound, or, rather, in the 'placing' of sound where it may be called forth to delight the ear at any time, there is endless difficulty. Nature gives man the art of painting, as it were, ready made. For the painter the sun sets and rises, the summer glows, and the woods change so slowly and softly beneath his gaze that he has time to chronicle every tint before it passes away. All forms of beauty, from a supreme outline of the human body to the filmy speck of the minutest insect, constantly limning themselves upon the retina of the painter's eye, until his sensitive brain is supplied with objects of enchanting loveliness, which he is at liberty to reproduce and recombine at will.

"Nature not only provides the painter with fair forms and rich colors, but she also teaches him the magical art of selection and arrangement. But what has nature done for the maker of sweet sounds? True, she has given him sound—crude and unrefined, but not sweet sound—music.

The Fount of Sound.

"Nowhere does there fall upon the violin maker's ear, as he walks through the world of nature, such an arrangement of consecutive sounds as can be called a musical subject or theme or melody. Far less does he find anything which can be

described as a musical harmony. The cuckoo, who often sings a true third or a fourth, is the nearest approach to music in nature, though this tuneful bird gets less credit for his vocal powers than almost any other.

"And what the violin maker cannot find in nature neither can he find in other musical instruments. True, the piano, the harp and some of the brass and reed instruments, produce very sweet music—but not to be compared with violin music. Nor can the violin maker of today hold to the musty tradition that a Stradivarius violin represents the pinnacle of perfection in violin tone. In Strad's day, Strad tone probably, assuredly, answered all requirements. But today, with our very large auditorium, and with our standard of pitch for orchestras fixed at A with 435 vibrations, none can deny that practically all 'old' violins sound 'forced' when put to the test. So the modern violin maker must, truly, 'create' his tones, as neither nature nor the past supplied him any pattern to copy after.

"And to hear a violin—fresh from Mr. Reindahl's hands—in tone a scale of full two octaves with each one of its four strings, each tone literally a highly polished gem of sound, linked each to the other by bonds of purest melody and sympathy, is a wonder at the processes which make this feat possible.

"Music—measured by the modern violin maker's high ideal—simply does not exist in nature, nor in any creation of man. It exists only in the violin, and the materials of which this sweet sound are made, like the rough diamond, are earth incrustated and buried deep, and violin tone of the richness and power demanded in the present day does not exist until all the materials have been made luminous by deliberate arrangement of glittering facets.

"To watch Mr. Reindahl carve a scroll or etch a back is interesting; but to watch him graduate and arch a top plate is entrancing. We see the plain 'top plate'—a flat piece of seasoned wood—taken from its resting place and its grain closely inspected, with an eye to utilizing the peculiarities of that grain to best advantage in the 'table' of the violin. Then the location of the bridge is marked on it; then the general sweep of the top is marked off; corners designated, and probable area under the E, A D and G strings noted carefully; and then begins the work of graduating the top for evenness in tone power in all positions on all strings.

"Graduation is not quite an exact science; no set rules govern it. Top plates are made of various thicknesses, and various systems of graduation are championed by various violin makers.

"Suppose the thickness of the top plate in the rough was shown by the calipers to be five-sixteenths of an inch. This thickness, we will suppose, is just right to augment the vibration of the G string 'open.' Then for the low A on the G string a little 'tapering' of the plate will be necessary, as the top plate must be precisely correct, not only for augmenting the tone of the bold open G string, but for augmenting the tone of the 'stopped' G string, and all other strings, 'open' and 'stopped' as well.

"The thinness of the top plate is more pronounced beneath the first position on the E string than beneath the first position on the G string, and this applies in direct ratio to all four strings, and to all seven positions—the higher the tone the thinner the top plate beneath the portion of the string which sounds that tone.

Violin Anatomy.

"While the graduation and the arching of the top plate is vital, yet a perfectly graduated top plate does not constitute a perfect violin. The grain of the wood—seemingly a trifle—is very important, and the age and proper seasoning of the wood are more important. Then the degree of density in wood, and degree of arching in the back plate play most important roles in the tone of the violin. An arch too low or too high—in either the front or the back plate—invariably operates to annul either

quality or volume of tone, and the location and the size of the f holes are other vital features.

"In fact, every part in the anatomy of the violin plays an important part—the blocks, the linings, the ribs, and every other part—even to the little soundpost. Each organ in the anatomy of the violin has a given function, and when all parts perform their functions harmoniously, the result is the sweetest sound mortal ears ever hear—violin tone that is rich, sweet, far carrying and expressive. The 'functions' of the various organs within the anatomy of the violin are not unlike the functions of the various organs which produce the tone and intonation of the human voice.

The lungs pressing out the air through their little pipes; the larynx stretching its delicate chords and tuning them to the shade of tone desired; the tongue, teeth and lips, by their many forms and combinations, articulating the sounds; and the chest, throat and nose, by their sympathetic resonating cavities, giving richness to the voice, and expressing the exact shade of affection, disdain, or other emotion we would express—all these have their counterparts in the violin's anatomy.

"Like Stradivarius, himself, Mr. Reindahl is first of all a wood carver of the highest artistic stand. And his 'artistic conscience,' as Elbert Hubbard might say, is evidenced in all his handiwork, from the texture and color of his varnish to the rounding off of the button which holds the tailpiece and is it any wonder then that artists like Hartmann, Kocian, Listemann, Kreisler, Kubelik and Sauret pronounce 'Reindahl Violins' Marvels (?) in power, in sweetness, and in capacity for portraying emotion.

"Of the 'Reindahl Grand Model' an admirer writes: 'The model, while it shows that you worship at the shrine of old Antonio, shows that while you stoop to imitate you stop to conquer at the same motion, and this model bears the stamp of originality and the hall-mark of genius all over its beautiful form.'

"Artists know the rarity of violins whose tones are 'sweet,' from lowest G to A in altissimo. You know how much you desire a violin whose tone qualities are distinguished in power, intensity, brilliance, evenness, sympathy, perfection of open fifths, stop fifths, thirds, octaves, clear harmonics, pure pizzicato, tones distinct in shake, trill and staccato, and withal quickly responsive to bow pressure from real pianissimo to fortissimo. If you have such a violin, you may not be interested; if you have not, know that such are made in this day and generation—and in Chicago."

Excerpts from the text of Mr. Reindahl's brochure, "An Artist's Touch," are herewith reproduced:

"An artist's handling of his instrument is always loving, yet it is a strenuous affection, sparing nothing in the search for volume and power either in cantabile or bravouri technic. Not only is this affection loving and strenuous; it is exacting, even hypercritical. It demands of the upper positions tones equaling in intensity the tones of the lower positions, and demands of all positions tones of sufficient largeness to dominate the largest of present-day music halls.

"Artists know the rarity of violins—old or modern—whose tones are 'sweet' and mellow from lowest G to A in altissimo, distinguished in intensity, brilliance, evenness and sympathy; true in open and stopped fifths, in thirds and octaves; clear in harmonics; distinct in trill, shake, vibrato and staccato; pure in pizzicato, and harmonious in the double stops and arpeggios, and withal quickly responsive to bow-



HAND CARVED HEAD FOR
ART VIOLIN.



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AN EXACT REPRODUCTION
AND PEG BOX OF A
STRADIVARIUS ITALIAN
ZITHER.

Dated 1700. Said to represent Diana. The satyr and nymph behind the peg box serve to form a crook or handle for supporting the instrument.



HAND CARVED HEAD FOR
ART VIOLIN.



REINDAHL ART VIOLIN.
Made for Franz von Vecsey.

pressure from real pianissimo to the most pronounced fortissimo.

"Such a violin—if old—commands a high price, positively a prohibitive price to the average violinist.

"More than any other one contributing factor in the decline in popularity of 'old' violins for solo purpose has been the discovery that 'old' violins can become too old. Time leaves its traces on the violin as on all things worldly, and today the number of 'old' violins powerful enough to fill our greatest auditoriums with sweet, sensuous tone is small indeed.

"So, it may be said, the increase in the size of music halls today as compared to those of other days, and the detrimental effect produced upon violins by age—beyond a certain age—have contributed equally to the lessening popularity of the

'old' and the increasing popularity of the 'modern' violin for both ensemble and solo performance.

"The artist of today and tomorrow must choose among the modern violins, unless possessed of unlimited finances wherewith to purchase one of the few 'old' violins which have not succumbed, in a tonal sense, to the ravages of time.

"The excellence of the Reindahl violin begins in the wood of which it is constructed. For the top-plate (sound-board), Norwegian spruce of great age is selected. This spruce is secured, by personal visit, from the ancient cities of Norway, most of it being taken from very old buildings.

"Most of this Norwegian spruce was cut long before Columbus sailed for America, and some of it has been seasoning, in buildings, for as long as six or seven hundred years!

"The climate of Norway is cold and dry, and the spruce has, in consequence, great uniformity in grain; is crisp, and retains its great vitality after long years of seasoning. In fact, the Norwegian spruce grows in climate very similar to the climate of the Alps—from whence most of the spruce used in Cremona was secured.

"For back and sides, either American or European maple is used. Both hemispheres produce choice maple, and the selection depends entirely upon acoustic properties, beauty of grain and flare."

THE LUTHIER, ANCIENT AND MODERN.

"Art is, was, and always will be, the expression of individuality. Remove the individuality of the worker, and there remains but a bare mechanical process.

"This is true of the industrial arts and of the fine arts, and especially true of every branch of musical art.

"Your orchestral performer, who follows the score and the leader's baton with mathematical precision, seldom reaches the virtuoso stage, and your virtuoso, if put in an orchestra chair, lives at loggerheads with four-part harmony. His technic refuses to be bridled by the score or baton, but breaks out and runs wild in trills and runs and harmonics entirely unsuited to a modest post in the orchestra.

"Individuality is the art and individuality is the artist: It is a dual personality—a body and a soul—which transcends all laws, all lines, all limitations. Were it otherwise, we would have no art and no artists.

"There isn't now, never was, and never will be, a 'standard' of art. No metric system, no avoirdupois, none of the axioms of algebra, apply. Set a rule, a law, a limitation—and you drive out art!

"Wagner is a monument raised on broken laws. De Salo is another. Amati, Stradivarius, Stainer, Giuseppe Guarnerius are others. Originality—individuality—disregard of precedent—these names stand for these qualities of heart, mind and hand."

The brochure concludes

with a short biographical sketch of Mr. Reindahl by W. W. Oldson.

Any one desiring to purchase a fine violin or knowing some one else who is interested, should secure a copy of the brochure. It will be sent carriage paid, on request to Knute Reindahl, Athenaeum Building, 59 East Van Buren street, Chicago, Ill.

NEWARKERS BUSY CHRISTMAS WEEK.

Numerous Chorus and Choir Rehearsals Make
Holiday Season a Strenuous One
—Music Notes.

Newark, N. J., December 21, 1914.

Just at this time Newark is preparing for a busy Christmas week. Nevertheless, the musicians of the city find time for the numerous musical events that are continually taking place, in addition to the many choir and club rehearsals now so frequent, and the annual shopping tours that one finds so necessary at this season of the year.

While church music seems to be the principal topic of conversation just now, a great deal of work is being accomplished for concerts to be given after the holidays. The Newark Music Festival Chorus will meet this week as usual and it is expected that the majority of members will be present. At first it was thought wise to discontinue these meetings until after the beginning of the New Year, but at the request of a large number of the members, it was decided to continue as heretofore. The next rehearsal, therefore, will be held Wednesday evening, December 23, in the Central High School.

Because Christmas Eve and New Year's Eve both fall on Thursday evening, the weekly meeting night for the Jersey City Festival Chorus has been postponed until January 7, when a full attendance is expected at the Lincoln High School.



REINDAHL CELLO BACK.

On Wednesday evening, December 30, the Newark Chorus rehearsal will be shortened so that the monthly musical program can be given. Arrangements are being made to hold a holiday dance in the large gymnasium of the High School following the program, to which the entire chorus is to be invited.

DORA BECKER SHAFFER'S LECTURE-RECITAL.

A violin lecture recital that is proving exceedingly popular in this city as well as elsewhere is that given recently by Dora Becker Shaffer, the violinist. Mrs. Shaffer gave one of her delightful programs at the South Side High School, this city, on December 7 last, which was well attended.

MUSIC NOTES.

Numerous articles of interest commenting upon the Newark Music Festival, to be held next May, are constantly appearing in various newspapers and magazines in different parts of the country. That Newark is receiving a large amount of publicity there can be no question. The January issue of the American Musician (New York) has devoted an entire page to the Newark concerts under the title of "What a Music Festival Means to a City."

Sulli Pupils in Interesting Program.

People usually attend pupils' recitals because of their friendship for the teacher or their relationship to some particular pupil. The audience, however, which comfortably filled the auditorium of Labor Temple, Fourteenth street and Second avenue, New York, on Tuesday evening, December 15, cannot be classed in this category of "invited person," since an admission fee was charged for the benefit of the Belgium Relief Fund. It can be understood easily why a goodly sum was raised, when one considers the kind of recital which the pupils of Giorgio M. Sulli, the vocal maestro of New York, customarily presented their friends. The following is the program given at this time: Romance from "Simon Boccanegra" (Verdi), Sterling Hall; "Ama-rella" (J. M. Winne), "The Brook" (Dolores), Juanita S. Jessup; "For a Dream's Sake" (A. W. Kramer), "God's Gift" (A. H. Brewer), Augusta G. Barker; prayer and duet from "Gioconda" (Ponchielli), Allie Coleman Pierce and Anna Byrd; valse from "Romeo and Juliet" (Gounod), Loretta J. Hallisy; aria from "La Donna del Lago" (Rossini), Frieda Klink; cavatina from "Don Sebastiano" (Donizetti), John M. Black; duet from "Madame Butterfly" (Puccini), Claire B. Bell and William H. Gleim; slum-

ber song from "Philemon and Baucis" (Gounod), Sterling Hall; melody from "La Forza del Destino" (Verdi), Earlyn E. Friedel; duet from "Aida" (Verdi), Gladys Morrison and Anna Byrd; Mimi's Narrative from "Boheme" (Puccini), Claire B. Bell; aria from "Pagliacci" (Leoncavallo), William H. Gleim; "Cavatina," from "Traviata" (Verdi), Adalgisa Barbieri; trio from "La Gioconda" (Ponchielli), Allie Coleman Pierce, Anna Byrd and John Walsh.

Sterling Hall, who is the bass soloist of the Labor Temple quartet, is a proof positive of what an earnest student can accomplish under the tutorship of a good teacher; his voice has gained greatly in power, pose, resonance and artistic rendition since he was heard last spring.

Juanita S. Jessup, soprano, and Augusta G. Barker, contralto, who have studied but three months with Mr. Sulli, have voices which promise much for their future success.

Particular mention should be made of the work of Anna Byrd, contralto soloist of the Labor Temple Quartet, who disposed of the difficult task assigned her with the confidence in her artistic qualities which makes the thorough artist. She displayed a voice of rich and sonorous quality with a wide range in the prayer and duet from "Gioconda," which gave her an opportunity to show her dramatic feeling. In the trio from the same opera and in the duet from "Aida," where a wide range of voice and deep emotion are required, she was at her best, and it is undoubtedly safe to prophesy a brilliant career for her.

Allie Coleman Pierce is the possessor of a dramatic soprano voice of unusual power. The role of Gioconda is one which requires a powerful organ and a highly artistic temperament, qualities which she possesses and which will undoubtedly aid her in accomplishing a high ideal.

Belle Koskoff, who was in the audience, was asked to substitute for another soprano who was ill, and in the romanza from "Cavalleria Rusticana" proved her voice to be a splendid dramatic organ. In fact, she has been singing with the Manon Opera Company, with whom she has been winning marked approval.

Frieda Klink gave a satisfying rendition of the difficult arias by Rossini and Handel. Her voice is a pure contralto, with a tinge of the melancholy and with a mellow quality that is not soon forgotten.

John M. Black, whose singing of the aria from "Don Sebastiano" was heartily applauded, has a voice of excellent baritone quality.

Claire B. Bell, who was heard in the aria from "Boheme" as well as the duet from "Madame Butterfly," exhibited clear enunciation and appropriate phrasing.

The lovely tenor voice of William H. Gleim is continually improving and is now apparently equal to the demands made upon it. His rendering of the arias from "Madame Butterfly" and "Pagliacci" was a source of delight to the audience.

The duet from "Aida" revealed the excellent soprano voice of Gladys Morrison, which voice will probably make of her a well known singer, if she continues to improve as she has during the year she has spent under the Sulli guidance.

Adalgisa Barbieri, soprano, sang the cavatina from "Traviata" according to the traditions of the old bel canto, and in response to the enthusiastic applause gave a song from "The Firefly."

The trio from "Gioconda," well sung by Allie Pierce, Anna Byrd and John Walsh, made a fitting finale for a delightful evening.

Baroness von Klenner's Musicales.

The third of a series of studio recitals was given on Thursday in the Von Klenner Studios, New York. As is the rule, the studios were filled with a fashionable and critical audience, interested not only in the singers furnishing the program, but also in the unusual selections rendered. Mme. von Klenner is noted for her wide musical knowledge and her pupils have a catholicity of taste rarely found in a studio. Teaching in four languages, an authority on tradition, and a knowledge of the modern compositions obtained from personal association and study with all the modern composers, Mme. von Klenner shows by the work of her large classes the value of her splendid preparation as a teacher. Her pupils, singing in grand opera, oratorio, concerts and teaching in all the large cities of the country, are her best advertisers; for her clientele consists mostly of pupils who come to New York with the express purpose of studying with this exponent of the famous Garcia method. Perfect breath control, beautiful tone placement, and intelligent comprehension of the composer's meaning were illustrated.

Gabrilowitsch Recital.

Ossip Gabrilowitsch will give a piano recital in Aeolian Hall, Monday afternoon, January 4, playing among other numbers the Beethoven "Pathétique," sonata the Brahms variations and fugue on a theme by Handel, seven etudes of Chopin, and compositions of Tscherepnin, Smetana, Sapelnikoff, and Liszt.



HAND CARVED HEAD FOR
ART VIOLIN (BACK VIEW).

CENTURY OPERA COMPANY IN CHICAGO.

"Boheme," December 14.

The Century Opera Company opened its fourth week at the Auditorium with a most creditable performance of "La Boheme." Helen Stanley was the Mimi, a role well suited to her charming personality and well within the range of her voice, which never has been heard to better advantage in any other role. She covered herself with glory by a most artistic interpretation of the heroine of the Puccini romantic opera and beyond doubt she won the honors of the evening. Morgan Kingston as Rudolph shared with Miss Stanley in the success of the night. He was in fine fettle and sang especially well the aria in the first act. Thomas Chalmers as Marcel was a potent factor in the splendid ensemble; likewise Henry Weldon, who as Colline scored heavily. Bertha Shalek was a vivacious and well voiced Musetta. The orchestra was under the direction of Agide Jacchia, who returned after an absence of over a week to the conductor's stand, where his presence was felt all through the opera, the score being given an illuminative reading under his forceful baton.

"Lohengrin," December 15.

The second performance of "Lohengrin" was given with practically the same cast as heard the previous week, the only change being the substitution of Augusta Lenska as Ortrud. The role at the first performance was taken by Kathleen Howard.

"Lucia," December 16 (Matinee).

"Lucia" was the opera offered for the matinee bill and it was given a most commendable performance by the Century Company. Although time-worn there are any number of people who enjoy the melodies of this opera. Florence Macbeth was the sweet voiced heroine and her singing of the "Mad Scene" was excellent. Miss Macbeth has done splendid work during the season, but nothing better than her Lucia. Orville Harrold was the Edgar Kreidler as Ashton was in fine form. This artist impresses more favorably at each appearance and makes a commanding figure of every part he portrays. The balance of the roles was in capable hands and Zuro conducted in good style.

"La Boheme," December 16 and 19.

"Boheme" was repeated with the same cast on Wednesday and Saturday nights, Helen Stanley again being the bright star of both performances. On Saturday evening the last performance of the season of "Boheme" took place.

"Carmen," December 17 (Evening) and 19 (Matinee).

The last performance of Bizet's masterpiece by the Century Opera Company took place on Saturday afternoon. The cast was the same as heard at previous performances with the exception of Myrna Sharlow, who was the Micaela. Miss Sharlow disclosed in the aria of the third act a brilliant soprano voice, large in volume and wide in compass. She did herself justice and won the full approval of the audience.

MacDowell Club Recital.

A joint recital to be given by Alexander Bloch, violinist; Paolo Martucci, pianist; and Eva Gauthier, soprano, is announced by the Music Committee of the MacDowell Club, New York, Walter L. Bogert, chairman, for Tuesday evening, December 29. This will take place in the club rooms.

Through the influence of the Dutch Government, Miss Gauthier was allowed to reside in the palace of the Sultan of Java for the purpose of studying the native songs and folklore. She will sing Javanese and Malay songs in costume.

The program will be as follows:

Minuetto	Padre Martini
Presto	Scarlatti
Gavotte	Sacchini
Mr. Martucci.	
Romance	Wagner-Wilhelmj
To the Warriors	Cecil Burleigh
Sun Dance	Cecil Burleigh
Hungarian Dance	Brahms-Joachim
Mr. Bloch.	
Japanese songs in costume.	
Miss Gauthier.	
Praeludium and Allegro	Pugnani-Kreisler
Lithuanisches Lied	Chopin-Auer
Polonaise in D major	Wieniawski
Mr. Bloch.	
Scherzo	Giuseppe Martucci
Nocturne	Giuseppe Martucci
Farantella	Giuseppe Martucci
Mr. Martucci.	
Malay songs in costume.	
Miss Gauthier.	

Alois Trnka Soloist with the Liederkrantz.

Alois Trnka, the Bohemian violinist, is engaged as soloist with the Liederkrantz Society of New York, at one of its regular concerts to be given on January 9.

This is the outcome of the young violinist's appearance

last season at the New York Athletic Club with the Liederkrantz, where he was very successful as soloist on that evening.

Henrietta Foster Wescott's Success.

Henrietta Foster Wescott is meeting with splendid success in her school lectures in her American Indian program, which is one of the best and most instructive subjects in the school work of the cities where she has appeared. On Friday, December 11 she gave her program at School 20, Danforth avenue, Jersey City, before an enthusiastic audience of over 800 persons. On December 6 Mrs. Wescott sang at the Elks' memorial services in Bloomfield, this being the second year's engagement. She will sing at the night workers' service at St. Paul's, New York City, on Christmas morning at 3 o'clock. Mrs.

BUSONI

**Sails from Genoa
Jan. 6th**

**M. H. HANSON
New York**

**OPENS WITH
BOSTON SYMPHONY
ORCHESTRA AT
BOSTON, JAN. 22-23**

CHICKERING PIANO

Wescott's recent press notices and letters of her Indian costume program follow:

November 30, 1914.

Henrietta Foster Wescott has a very interesting and instructive American Indian song recital. She charms and captivates her audience. We will have her for a return engagement whenever opportunity offers. She more than made good.

WILLIAM J. BICKETT,

Superintendent Public Schools, Rahway, N. J.

JERSEY CITY SCHOOLS.

Your lecture I found very interesting and instructive. Personally, I shall recommend it very highly.

CHARLES LILLIS,
Dickinson High School.

A large number gathered in the high school auditorium Wednesday to witness the pleasant program presented by Henrietta Foster Wescott in the second of the Public Lecture Courses given by the Rahway Board of Education. Mme. Wescott presented American Indian songs in a clever style.—Rahway Record. (Advertisement.)

Washington Soprano Pleases in Concert.

A unique and interesting concert was given recently in Washington, D. C., for the benefit of the Belgians. The affair was under the management of the Countess Dumas, and many of the society women of the Capital City were among the patronesses. As a soloist at this concert Helen Donohue DeYo, soprano, achieved a noteworthy success. She sang a new song cycle by Frederick Knight Logan.



HELEN DONOHUE DE YO.

The theme was "In a Brahmin Garden," and she wore a quaint Moorish costume. This cycle is subdivided as follows: "Lo, 'Tis the Hour," "Fair Rahda," "Ganges Boat Song" and "Krishna's Lament." Mme. DeYo has a truly beautiful voice and marked dramatic instinct, which lend themselves readily to interpretations which are expressive and full of interest. The subdued fire and passion of her voice in these plaintive songs of the East, were

thoroughly characteristic of the Orient. As an encore Mme. DeYo gave that delightful song, "Fairy Pipers," with all its dainty charm.

Jan Sikesz Plays.

A sensitive and truly musical performance of Beethoven's "Moonlight" sonata (although the composer did not so describe the work, it is nevertheless a very suitable appellation) opened the piano recital of Jan Sikesz at Aeolian Hall on Thursday afternoon, December 17, and at once stamped him as an artist to be listened to with respect, an impression confirmed and deepened in fact by the second number of the Sikesz list, Schumann's gigantic fantasia in C major, op. 17. Had the concert giver played nothing else all afternoon except those two monumental test pieces, his hearers would have had to concede his exceptional abilities and magnetic talents, but in addition he gave also two intermezzi (A flat, and B flat minor), the B minor capriccio, and the E flat rhapsody, by Brahms, two Rachmaninoff preludes (in B major and G minor), a Liszt's "Petrarca" sonnet, and the same composer's sixth Hungarian rhapsody, and played the shorter numbers with such a variety of attractive tonal and interpretative nuances that no doubt was left of his complete equipment as a virtuoso of authority and rank.

Sikesz is no new appearance in New York, his debut here a few years ago being remembered with pleasure by connoisseurs of good piano playing, but while he then revealed merely promise, he now presents achievements that reflect artistic ripeness and matured individuality. He has large musical grasp, sympathetic temperament, an unusually incisive manner of revealing the structural lines of the compositions he reads, and a decided vein of imaginative feeling. His touch is modulated with uncommon resource, his pedalling exhibits subtle understanding of tonal shadings, and his technic is of that satisfying variety which relieves the listener of all apprehension and permits the interpreter to give himself altogether to the work in hand without thought of mechanical obstacles.

Sikesz has a most pleasing personality and this helped to capture his audience unequivocally. They insisted on encores and bowing reappearances and made the success of the recital a thing that was patent to all. A pianist like Jan Sikesz has every right to be heard frequently in New York, even in a season like the present one, which promises sooner or later to parade publicly for us all the giants of the keyboard.

Simon in Charge of Tree Choral Service.

Washington, D. C., is to have a community Christmas tree, which will stand in the east plaza of the Capitol and will tower at least sixty feet above the ground. On the afternoon of December 24 there will be impressive services in connection with this tree, which is intended to symbolize the tree of spiritual Christmas. Under the direction of Otto Torney Simon, conductor of the Motet Choral Society, a chorus of more than two thousand voices will sing "O Come Emmanuel," "O Little Town of Bethlehem," "O Come, All Ye Faithful," "Hark! The Herald Angels Sing," "Stille Nacht," "All Hail the Power of Jesus' Name," closing with the "Star Spangled Banner." This chorus will be arranged tier above tier on the central steps of the Capitol, while above them unique tableaux, illustrating the hymns sung, will be staged under the direction of Mrs. J. P. Neligh. The United States Marine Band, William H. Santelmann, conductor, will play Beethoven's "Creation Hymn" and Adams' "Cantique de Noel."

A similar service was held last year and made a deep and lasting impression. The religious spirit and reverence were so great that it reminded one of the old miracle plays of medieval days. It was estimated that at least 40,000 spectators crowded the immense plaza, many of them being on their knees during certain portions of the program, while the silence of a church service marked the entire program.

Paul Dufault's Busy Season.

Paul Dufault's season is excellent. He returned last week from a fortnight's tour of Canada, where he sang in several of the music-loving French-Canadian cities with his usual success. Arrived in New York, he sang at the Plaza Hotel Thursday morning musicale, December 17, appearing in an eighteenth century costume with Felice Lyne, in songs of the period. This made a great hit with the audience, leading to most favorable pronouncements and general applause, with inquiry for his services by those who heard him. Few tenors have that sincere, heartfelt quality of voice throughout the entire range, which characterizes Dufault, and few have his personal magnetism, which at once establishes close sympathy between singer and hearer. This is not to be gained by study, but is a personal element, counting for much, and goes far to explain Dufault's popularity.

Capture of the Kaiser's chief bandmaster will be hailed in Paris as an indication that the French campaign is proceeding to beat the band.—Newark, N. J., Star.

ST. LOUIS CONCERTS.

St. Louis, Mo., December 16, 1914.

Theodore Spiering, the noted conductor and violinist, who is a native of this city, was the soloist at the Friday afternoon and Saturday night concerts of the St. Louis Symphony Orchestra. Mr. Spiering was received most enthusiastically. He gave a masterly performance of Bruch's G minor concerto, No. 1, playing the work with brilliant technic, deep sentiment and fine musicianship. He is without question one of the leading fiddlers of our day. The orchestra, under Max Zach, played the following numbers: Dramatic overture, "Melpomene," Chadwick; symphony No. 2, C major, Schumann; "Caprice Espagnol," Rimsky-Korsakow. This program was repeated Saturday night, when Mr. Spiering was obliged to respond to an encore, which was his own "Study in Trills"; this is indeed a delightful work.

SIXTH SUNDAY "POP."

The St. Louis Symphony Orchestra presented an interesting program in a capable manner, Sunday afternoon. Among Conductor Zach's offerings were a first time number, Coleridge-Taylor's "Scenes from an Imaginary Ballet." Another first time number was Grieg's "Erotik" for string orchestra.

PAVLOWA AND HER BALLET.

Anna Pavlowa, with her company of dancers and orchestra, gave two performances on Monday. The large audience applauded generously.

"CHANSONNETTES EN CRINOLINE."

A delightful program was given at Temple Israel, Thursday afternoon, by Rosalind Sternberg in costume, assisted by Rodney Saylor, pianist. Miss Sternberg has a dramatic voice of fine quality, which was revealed in her variety of songs. Mr. Saylor was heard to advantage in piano solos, and he also acted as accompanist for Miss Sternberg.

UNIVERSITY MUSICAL RESEARCH CLUB.

The University Musical Research Club, of which Vera Schlueter is the president, gave a recital on Saturday afternoon at Baldwin Hall. Those taking part were the Misses Schlueter and Miles, Mesdames Servan, Butts, Grownback, Cornealy and Murphy.

WASHINGTON UNIVERSITY ORCHESTRA.

The Washington University Orchestra gave its first concert of the season at Founder's Hall, December 15.

ST. LOUIS NOTES.

The first concert of the season was given by the St. Louis Orchestra Club, consisting of ninety men and women who are devoted to orchestral music as a pastime. This affair was held in the auditorium of the Central High School, under the direction of Frank Gecks. Mary M. Allen contributed several contralto solos.

Jospeh C. Erman, pianist, gave a recital at his studio last Monday, assisted by George C. Tandy, baritone, and Ella Webster Taylor, soprano. A large gathering of musical friends was in attendance.

Henry H. Walser gave an organ recital December 14 at St. Luke's Evangelical Church, assisted by Louise Kramer and Mrs. J. Werner, vocalists.

Paul Freiss, organist of Dr. Frye Memorial M. E. Church, gave a recital, December 10, assisted by Elizabeth Platte, vocalist.

MAY BIRDIE DITZLER.

Gabilowitsch with New York Symphony.

Ossip Gabilowitsch was soloist with the New York Symphony Society on Friday and Sunday afternoons, December 18 and 20. He played Rachmaninoff's second concerto and proved himself to be in entire sympathy with this greatest modern composer of the Russian school. Mr. Gabilowitsch possesses a large firm tone and great clarity and lucidity of technic; his passage work is sharp and well defined, and his use of the pedal sufficient to assure sonority but never excessive. His interpretation of this concerto was thoroughly musicianly and showed him to be a player genuinely inspired by poetic instinct and deep feeling. His success was very pronounced and he was rewarded by long continued applause.

The orchestra numbers at these concerts were the symphony in C minor by Saint-Saëns and Debussy's "Iberia." This rarely heard work of Saint-Saëns, which is dedicated to the memory of Franz Liszt, of whom the composer was an ardent admirer and an intimate personal friend, shows Saint-Saëns' value as a writer of symphonic music to be rather limited. Even taking into consideration that Saint-Saëns belongs to a former generation, it is difficult to find much for genuine admiration in this work. The composer evidently took himself seriously and has overloaded his score with instruments, including piano, organ, double bassoon, bass clarinet, English horn, and indeed almost every instrument that could be used in producing the color

of the modern orchestra, and with all this the composer fails to effect any important color schemes whatever. The orchestra played well and won measurable applause from the audience.

Yeatman Griffith, the Vocal Teacher.

Shown herewith is the portrait of Yeatman Griffith, the vocal teacher who recently opened his New York studio,



YEATMAN GRIFFITH.

having transferred his activities from London. Mr. Griffith is the teacher of Florence Macbeth, the American coloratura soprano.

Russian Bayan Quartet at Columbia.

At Horace Mann auditorium of Columbia University, New York, the Russian Bayan Quartet made its first public appearance on Wednesday evening, December 16. This quartet, which is composed of Nina Dimitrieff, soprano; Constance Purdy, contralto; George Harris, Jr., tenor; and Bernard Olshansky, bass, are banded together for the express purpose of presenting to the people of this country the secular vocal music of Russia.

The quartet was heard in the following: "Down by Mother Volga," folksong; "The Elder Blossoms," Kopylov; "In the Meadows," folksong; and four songs by Cui, "The Veil of Twilight," "The Waters," "Echo," and "Famine."

A feature of these songs was that they were given unaccompanied, all the other numbers being sympathetically aided by Mabel Hammond at the piano. Each member of the quartet sang two solos, and there were three duets and a trio. The selection of the works covered a wide field, viz., compositions by Rubinstein, Borodine, Moussorgsky, Gliere, Tchaikowsky, Rachmaninoff and Cui.

The audience was appreciative and accorded each singer due meed of applause, the entire evening undoubtedly being a genuine success.

Paderewski Influences American Pianist.

Paderewski was one of the deciding factors in the career of Florence Larrabee, the pianist. When a student at the New England Conservatory, Boston, she was chosen to play the Polish pianist's concerto at a pupils' reception in his honor. Delighted by her interpretation of his work, Paderewski wrote a flattering allusion to the incident in her score and predicted for her a successful public career.

Philharmonic's Interesting Program.

Under the direction of Josef Stransky, the Philharmonic Society of New York, gave a program of unusual interest at its concerts of December 17 and 18 in Carnegie Hall, New York. This program consisted of Rimsky-Korsakoff's suite "Scheherazade," Strauss' "Till Eulenspiegel," and Liszt's first Hungarian rhapsody. The playing of the "Scheherazade" suite was notable for its Oriental coloring, the solidity of the orchestra tone, and the perfect tonal balance throughout. The playing was brilliant at all times, but especially so in the final allegro. Special mention should be made of Maximilian Pilzer, concertmaster, for his beautiful performances of the solos, of which in this work there are many.

"Till Eulenspiegel," which of all Strauss' works appears to wear best, was given a delightfully humorous and intelligent rendering. It is evident that the Philharmonic players find themselves in entire sympathy with this composition and they brought out its every feature in a way that rendered the whole composition impressive and interesting in the extreme. Liszt's Hungarian rhapsody calls for no special comment.

The soloist of the evening was Edouardo Ferrari-Fontana, who scored such a success in New York upon his debut here last season at the Metropolitan Opera House in "L'Amore dei Tre Re." He sang Beethoven's "Adelaide" and an aria from "La Forza del Destino," Verdi. The great beauty of his voice was evident throughout the rendering of Beethoven's "Adelaide," and no less in evidence were his perfect vocal control and his immense reserve force. This work, however, is scarcely sufficiently dramatic to bring out the best of this genuinely fine artist's talent, and his strong dramatic ability and passionate fervor were shown to better advantage in Verdi's aria.

This was a most successful concert and both the orchestra and the soloist were accorded a veritable ovation.

Gabilowitsch Program.

Ossip Gabilowitsch will play a varied program at his recital in Aeolian Hall, Monday afternoon, January 4. Among other numbers the Russian pianist will perform the Beethoven sonata in A major, op. 2, No. 2, and the Brahms variations and fugue on a theme by Handel. There will likewise be six Chopin etudes, op. 10 and 25, the Tscherepnine "Humoresque," and compositions by Sapellnikoff and Moszkowski.

VIDA Llewellyn

CONCERT PIANIST



Director Kaden presented another artist in Vida Llewellyn, a master at the piano. She played Hugo Kaun's concerto for piano and orchestra and proved herself an artist possessed of almost masculine power and temperament, as well as of excellent technic.—Salzburger Zeitung, June 20, 1914.

The pianist's strength lies in her conveying of musical intent with good workmanship.—Brooklyn Eagle, Nov. 15, 1914.

Finesse in tone, coloring, fleet fingers, a command of the higher literature of the piano and a liking for new and unhackneyed pieces distinguished the piano recital which Vida Llewellyn presented at Fine Arts Theatre yesterday afternoon.—Chicago Examiner, Nov. 23, 1914.

Concert Direction M. H. Hanson, 437 Fifth Ave., N. Y.

FEW SINGERS ARE WINNING MORE CONSISTENT SUCCESS IN CONCERT, RECITAL AND ORATORIO THAN

MARIE MORRISEY

CONTRALTO

PRESS COMMENTS ON HER APPEARANCE IN WATERBURY, CONN., DECEMBER 13TH:

"Madame Morrisey was warmly applauded. Her aria was extremely difficult, and the manner in which she rendered its passages was appreciated by her fascinated listeners."—Waterbury Republican.

"Marie Morrisey's fine physique and charming manner pleased no less than her rich contralto voice. Her first number was an Italian aria from the old opera, 'Adriano in Siria,' which was sung with fine artistic effect. The second number was a group of German songs, and the third a group of English songs, in all of which she was pleasing and received hearty applause."—Waterbury American.

"Marie Morrisey created a most favorable impression with the huge audience. Mme. Morrisey's debut was featured with tremendous applause. Her rendition of the aria proved one of the most pleasing numbers, and she responded to a well deserved encore."—Waterbury Evening Democrat.

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NEWS FROM VARIOUS CITIES

Seattle.

Seattle, Wash., December 1, 1914.

Sofie Hammer, Norwegian singer, and Florence Wagner, pianist, gave a concert under the auspices of the Northland Society of Norway. The appearance of these two artists is always a guarantee of an enthusiastic audience. Their program was especially arranged to please the Norwegian Society.

Judson Mather, organist of the Plymouth Congregational Church, made a short concert trip in eastern Washington and Idaho early in November. Upon his return he appeared in recital at his own church. Mme. Hesse-Sprotte assisting.

The Seattle branch of the American Red Cross Society arranged a benefit concert at the Metropolitan Theatre, November 4, some of Seattle's most prominent musicians appearing. Mrs. Hunkins, Mrs. Donner, Ethel Myer, Milton Seymour and Judson Mather were the accompanists. The committee in charge of the concert was as follows: Mrs. Erastus Brainerd, Mrs. W. B. Gaffney, Mrs. Robert H. Boyle, Mrs. S. K. Waterman, Mrs. A. P. Hill and Mrs. George H. Snowden. Handsome society girls served as ushers.

"Memories," an operatic idyl, by Charles Eugene Banks, poet, and Mary Carr Moore, composer, has just been announced. It is a musical sketch intended for vaudeville. The action represents the shades of Robert Burns (baritone) and Tom Moore (tenor) arriving at the rose garden in Naishapur, Persia, where Omar Khayyam (bass), the poet-astronomer, is entombed. It is dawn. The Muezzin is calling "Allah" from the sultan's towers. The temple bells are ringing. In the names of their beloved ones the Irish and Scotch poets summon Omar to come forth and sing again of their sweet hearts. This he does and in the mystery of the early morning they sing new poems as well as old ones in honor of immortal love. Mrs. Moore's grand opera, "Narcissa," was produced here at the Moore Theatre two seasons ago. She has also written numerous smaller works.

A program by pupils of Mme. Hesse-Sprotte and Karl E. Tunberg was given at Recital Hall, Odd Fellows' Temple, Saturday evening, November 14.

Theo Karl Johnston, the young American tenor, is attracting much attention in the Pacific Northwest. He is just twenty-one years old and has already mastered seven operas, five of which he has sung on the stage, to say nothing of cantatas, oratorios, etc. He has so far this season sung fifteen recitals and at orchestral concerts, having appeared in the principal cities of the Northwest and in British Columbia. He is engaged to sing in "The Messiah" at Vancouver, B. C., during the holidays. His singing in "Pagliacci" with the Standard Grand Opera, last October, created a furore.

Max Donner, violinist, assisted by Mrs. Donner, pianist, appeared in recital at the Y. W. C. A. Auditorium, November 18.

Mrs. van Ogle, who spent last season in Europe, is giving a series of lectures on German and Russian operas at the Y. W. C. A. Auditorium.

A new course of music study for the high schools has been outlined by David F. Davies, supervisor of music of the high schools of Seattle, and submitted to the Board of Education. It will in all probability be adopted and become effective in the schools next season. Mr. Davies has received excellent endorsements for his course from prominent supervisors and musicians. KARL E. TUNBERG.

Hartford.

Hartford, Conn., December 10, 1914.

Hartford's energetic manager of musical affairs, George Kelley, announces the following artists in the World Famous Artists Series, to be held at Foot Guard Hall, January 20: Francis Macmillen and Tina Lerner; February 9, Evan Williams and Louis Siegel; March 9, Schumann-Heink and Edward McNamara; April 6, Alma Gluck and Efreim Zimbalist.

Gertrude Damon Fothergill, soprano; Nellie Carey Reynolds, contralto; Emma Spieske Miller, violinist; Philippe Lavasata, harpist, and Robert H. Prutting, organist, gave a delightful musicale in Weatherfield on December 2.

The Choral Club of Hartford gave the first concert of its eighth season last Monday evening, assisted by Anita Rio, soprano soloist.

The program opened with the "Viking Song," Coleridge-Taylor, and in delightful contrast, the next number was "Echoes," music by Alfred E. Little. "The Whale," H. Jacobsen, was given with vim and enthusiasm, especially the last part which goes like this:

"The losing of that 'prentice boy,
It grieved our Captain sore;
But the losing of that great big whale,
It grieved him a d— sight more."

Mme. Rio sang an aria from "L'Enfant Prodigue," and after many recalls she sang, in a very delightful manner, a French song, "To the Birds." The club followed with "Twilight," arranged by Homer B. Hatch, and "My Love Is Like the Red, Red Rose," Bantock, and the first part of the program was ended by "Spring Night," Max Filke. This number was by Mme. Rio. The club, the pianist and all parties performed their work very capably. The second part of the program began with a spirited performance of Charles S. Burnham's "Folly and I" and this was followed by two songs, "O Southland" and "Mother o' Mine," by H. T. Burleigh. In the latter song the club did some of the best work of the evening and both of these songs were given with a fine feeling of the emotional content. Mme. Rio sang two Neapolitan folksongs which were very pleasing, and the club sang "In the Woods with a Blackbird," A. von Othegraven, and "The Boogie-woogie," by Arthur Bergh. "Omnipotence," Frederick Stevenson, sung by Mme. Rio and the club, with piano, closed a very interesting program. The work of the conductor, Ralph L. Baldwin, always deserves unstinted praise and his control over and sympathy with his singers are remarkable. Another outstanding feature of the concert was the excellent work of Edward F. Laubin at the piano.

Laura Clark, violinist, and N. Val Peavey, pianist, gave a concert at Foot Guard Hall on December 8. The program included César Franck's A major sonata, Godard's "Concerto Romantique" and a group of smaller numbers. The pianist played selections from Bach, Beethoven, Chopin and concluded with the "Rigoletto" paraphrase.

H. D. PRENTICE.

Louisville.

Louisville, Ky., December 8, 1914.

The largest audience that ever assembled in this city at a recital greeted Ernestine Schumann-Heink last Wednesday night at the Masonic Theatre. The great contralto was in excellent condition, as gracious and smiling as ever, and was highly pleased with her welcome. Her program included excerpts from "Rheingold," "Götterdämmerung," "Tristan and Isolde," and "Tannhäuser"—a complete concert in itself. Besides these colossal offerings, she gave a group embracing Wagner's "Traume," Schubert's "Liebesbotschaft," "Der Erlkönig," "Die Förelle," Schumann's "Mondnacht" and an old German folksong, "Spinnwebchen." Another group consisted of Gertrude Ross' "Dawn in the Desert," Arthur Foote's "Irish Folk-song," Leroux's "The Nile," Edward Grieg's "The Mother Songs," and "Good Morning, Sue," by Delibes. In addition, several encores were accorded with her usual generosity. Edward J. McNamara, the assisting vocalist, revealed a baritone voice of pleasing quality. His selections were the "Pagliacci" prologue, Hastings' "Red, Red Rose," "The Auld Plaid Shawl," by Haynes, and Schumann's "Two Grenadiers." His singing was well received by the audience. The superlatively beautiful accompaniments by Katharine Hoffmann were a feature of the performance. This is the first of three concerts to be given under the management of Harry Marx, the second being on January 13, when Evan Williams is to be the soloist.

The Louisville Male Chorus, a new organization under the direction of Carl Shackleton, gave with great success its first concert at the Woman's Club on the night of December 3, to a large audience of invited guests. The choral numbers were: "Winter Song," Bullard; "No Blade of Grass," W. F. Bach; "Thine," Carl Bohm; "All Through the Night," "Mary," Richardson; "Cousin Jedidiah," Thompson; "When Love Is Done," Little; "Denny's Daughter," Huhn; "Oh, Press Thy Cheek," Jensen; "De Sandman," Protheroe, and "Hunting Song," Bullard. Arthur Almstedt, the club soloist for the occasion, surpassed himself in his rendition of "The Heart o' Ye," by Diehnont; "A Dinner Courtship," by Coates, and "Sea Wolves," by Stinend. Mr. Almstedt's voice is a baritone of mellow power and considerable range, and his artistic interpretation of his numbers was highly appreciated. As an encore he sang "The Life Dream," a beautiful composition by Carl Shackleton, to which the composer played the accompaniment. The chorus accompani-

ments were played by Florence Blackman. It was announced that an associate membership would be organized, and, at the close of the performance, a large number of names were taken for that purpose. K. W. D.

Memphis.

Memphis, Tenn., December 15, 1914.

The Beethoven Club, with the praiseworthy object of cultivating the musical taste among the city's young folk, has organized a "Student Membership." Informal recitals will be given at different intervals, and members will be required to appear on one program during the season; the organization is entirely distinct from the Senior and Junior Membership, being composed of pupils from eighteen to twenty-four years of age. The Musical Culture Class is proving to be very attractive, the last meeting being in charge of Elizabeth Mosby, one of the leading piano teachers of Memphis. "Lohengrin" was chosen as the subject, which was prefaced by a short biographical sketch of the composer. Miss Mosby is a talented musician and received much praise for giving a most interesting talk. Illustrations used were by Galski, Slezak and others.

A large and appreciative audience was in attendance at the second of the series of matinee concerts given at the Goodwyn Institute. The program, which was arranged by Hermine Tenzner, with Birdie Chamberlain as accompanist, follows: Piano, "Pony Race" (Friml), Mill May Maer; voice, "Obstination" (Fontenelle); prelude from "A Cycle of Life" (Landon Ronald), William Mitchell; voice, "Als die Alte Mutter" (Dvorák), "How Much I Love You" (La Forge), "Love Has Wings" (Rogers), Mrs. F. Fachrmann; piano, prelude (Rachmaninoff), "Whispering Wind" (Wollenhaupt), Mrs. Stanley Simon; "Sogno d'Amor" (Grieg), "Little Boy Blue" (Joyce), Emma Jones Worman; "Rigoletto" (Liszt), Miss Maer; "Mother o' Mine" (Tours), "Nirvana" (Adams), recitative and aria, "With All Your Hearts," from "Elijah" (Mendelssohn), Mr. Mitchell.

Annie Dickson's pupils' first studio-recital was given last Saturday afternoon. MAS. A. DENRY DU BOSE.

Bay City.

Bay City, Mich., December 14, 1914.

The Palestrina Club, one of the musical organizations of this city, has charge of the music for the Municipal Christmas tree. All the choirs in the city have been asked to assist in the singing of carols around the huge tree, which will be beautifully trimmed and lighted by electricity.

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Distance of Sound.

Does the bellowing of thunder carry further than the roar of cannon? Some of us to whom thunder and lightning are a joy may often have amused ourselves by counting the seconds between the flash and the sound, with the idea of estimating the distance of the disturbance. The furthest distance ever estimated on this basis—the time taken by sound to travel—of the distant source of thunder is fifteen miles, a mere trifle to the accomplishments of the cannon.

Artillery can make its voice easily audible thirty miles off. During the siege of Paris, Krupp's guns could be heard at Dieppe, ninety miles away. Arago vouches for the story that the cannonading at Waterloo was heard at a distance of 125 miles.—London Chronicle.

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